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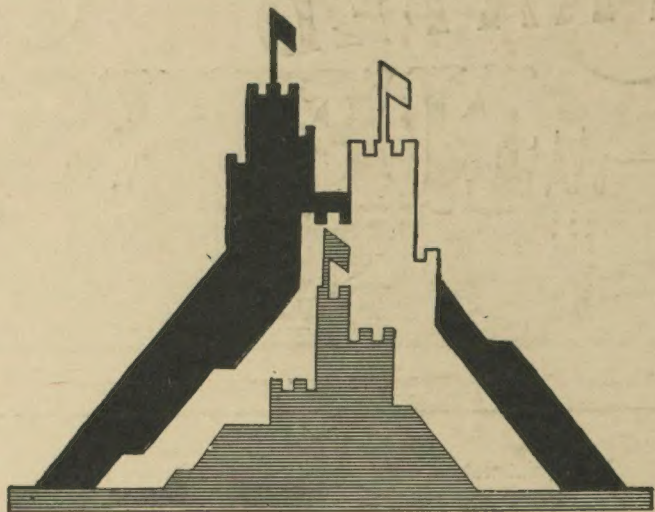
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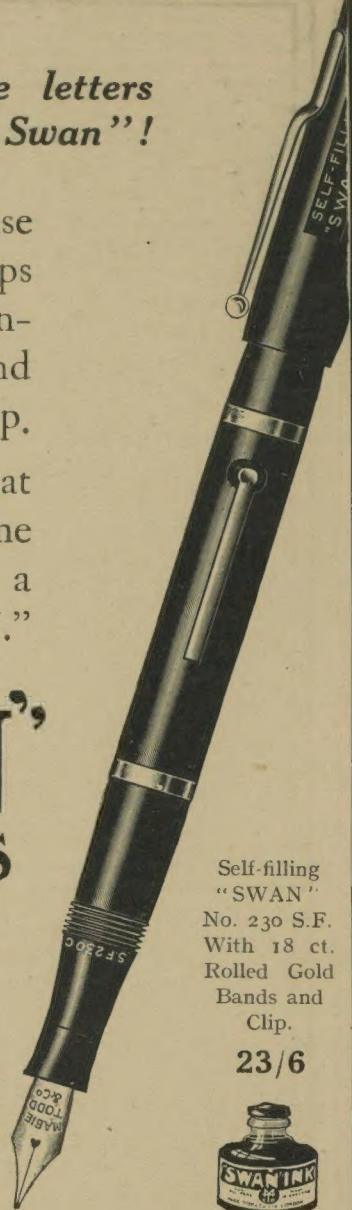
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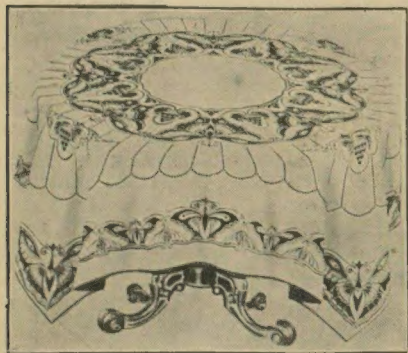
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flourished in the palmy days of the sailing ship, when the handling of capstan, windlass or sails depended on the lusty arm of the seaman. His duty it was to sing the shanty which kept the hands heaving or hauling in time, while the latter took up the refrain, and the great ships were warped to their berths or headed for the open sea to the strains of 'Away, Rio,' 'Reuben Ranzo,' 'Shenandoah,' 'The Hog-eye Man,' and many another of these curious and attractive airs. Alas! the stately Indiaman and the graceful clipper ship have vanished from the sea, and the Shanty-man sings no more.

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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 27, 1926.

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## A REMARKABLE RELIC OF "AN UNKNOWN CIVILISATION": AN INDO-SUMERIAN STATUE FROM MOHENJO-DARO.

In this number Sir John Marshall, Director-General of Archaeology in India, throws further light on the remarkable discoveries made at Mohenjo-daro, in the Larkana district of Sind, and elsewhere, which have revealed "an entirely unknown civilisation," that flourished in the Valley of the Indus about 5000 years ago. His original announcement of the discoveries, in our issue of Sept. 20,

1924, was described by Professor Sayce as likely to revolutionise ideas on the age and origin of Indian civilisation. The above photograph shows a statue of a bearded man, made of limestone finished with a veneer of fine white plaster. The eyes are inlaid with shell; the patterning on the robe is picked out in red ochre. Many other objects found are illustrated on later pages.

PHOTOGRAPH BY COURTESY OF SIR JOHN MARSHALL, C.I.E., LITT.D., DIRECTOR-GENERAL OF ARCHEOLOGY IN INDIA.





By G. K. CHESTERTON.

IN the newspaper which happens to lie open before me there is printed in large letters as the headline of an article: "Why do People Fear?" Under this is printed in slightly smaller letters: "Scientific Tests in a Dark Room": "Fright Recorder." There is a little picture apparently representing a curate in a white surplice being tortured in the Inquisition; perhaps he is a High Church curate being cured of magic by Bishop Barnes of Birmingham! The Bishop, we know, has a taste for persecution, and I suppose he would desire that all the English clergy should abandon surplices and resume the black gowns of Geneva. Anyhow, all this is supposed in some way to be part of an answer to that profound and puzzling question: "Why do People Fear?"

When, for instance, a man-eating tiger escaped from the "Zoo" chases you all the way home from the City, you revolve in your own mind during the run the curious and interesting problem of *why* you are running. The scientific investigators in question have undertaken to search out your mysterious motive in the matter. They do this with "a complex instrument of measurement, with numerous attachments, called the pupilometer," and by drawing fine hair-lines across a lens. Meanwhile, to make everything more comfortable and satisfactory, your hands are forced into a pair of handcuffs while the scientific enthusiasts conduct their enquiry. You then feel fear; the not unnatural fear of a sane man when apparently helpless in the hands of lunatics. But the pupilometer not only records the fact that you feel fear, and the exact extent and quality of that fear; it also produces the real reason for your feeling. It is true that the investigators also fire off pistols in your ear, give you electric shocks, and so on, to keep things lively and prevent you from becoming dull; much as little dolls are danced before a baby being photographed. But these are secondary frivolities; the real effort of the earnest thinkers is to answer the great question: "Why do People Fear?"

Of course, our ancestors might have answered, in their simplicity, that a man fears a man-eating tiger because it has a tendency to eat a man. They might have been content to say that a man fears a pistol because being shot at is often an approximation to being shot. But then, they had never thought of trying to discover these truths by means of fine hair-lines drawn across large lenses; and would probably, alas! have regarded such fine distinctions as a splitting of hairs. They had a strange notion that science meant knowledge, or at least the pursuit of knowledge. They therefore could not comprehend science in this more modern sense; which consists, not in a man trying to know what he does not know, but in his pretending not to know what he does know. Granted that men like life, it seemed unnecessary to enquire curiously why they avoid death. Our fathers did not know that the true scientist ignores what he cannot help seeing, and only believes what he cannot see. "The investigators, after two years' research, believe that a close connection can be established between the dilation of the eye, the accelerated pulse-beat, and other manifestations of fear, and that if they can definitely isolate

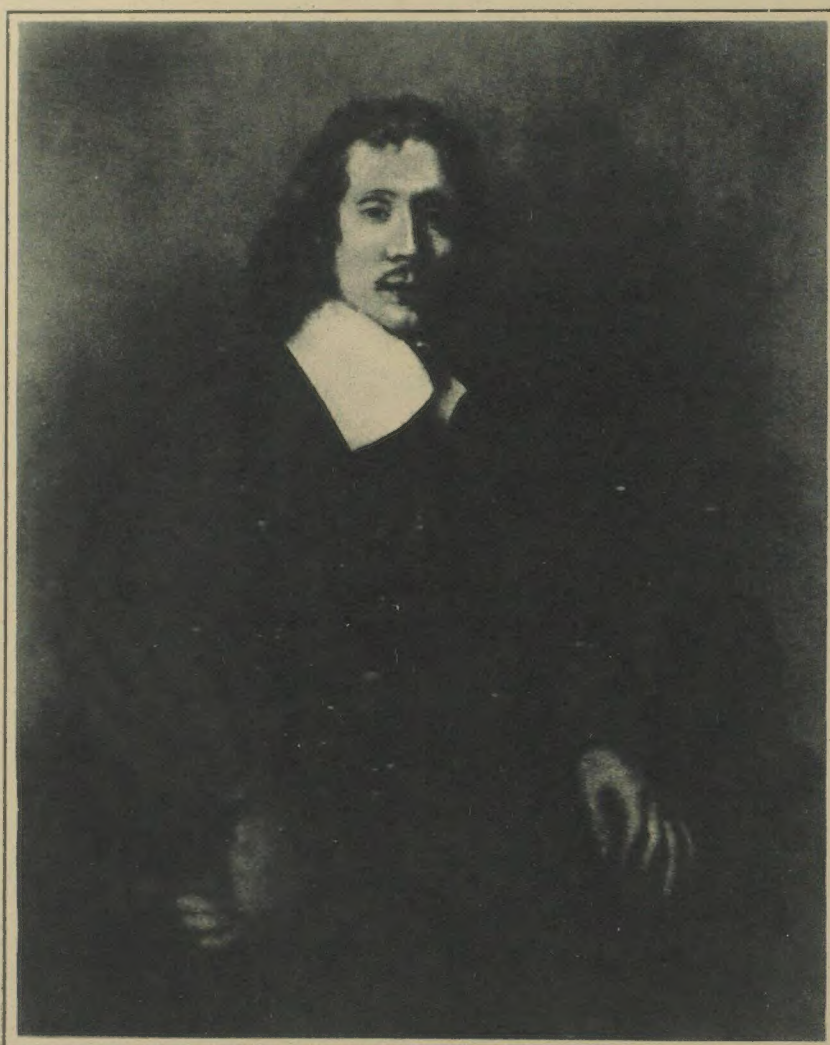
the characteristics of fear, they may, in time, be able to demonstrate how to reduce and even to abolish it." But whether they are going to reduce the tiger, or reduce the dislike of the tiger, or reduce the liking of most men for living as long as they can, is not quite clear.

I know a good many scientific questions of that sort. One of them is expressed in the ordinary evolutionary phrase about "the origin of religion," more fully stated by an old Victorian writer as "the evolution of the idea of God." The professors of this school explained the belief in every possible way, except by supposing that men believed it. They suggested all sorts of mistakes and misunderstandings

ceivable inference. But the old evolutionists of the Grant Allen sort could not bring themselves to admit anything so simple as that men affirmed the existence of a Deity because they thought that a Deity existed. They said it was because a primitive man had a curious dream which frightened him. He was apparently very easily frightened, which was why he perpetually passed his time in wars and raids and the hunting of huge prehistoric monsters. Or it was because he could not make out where his great-great-grandfather had got to, and could not take in the fact that the old gentleman was dead. Or he was thinking about the sun, or about the sex question, or about the seed and harvest; but, anyhow, not about the subject in hand.

Whether it be the tiger or the truth of things, whether it be the pistol or the problem of existence, whether it be the avoidance of death or the origin of life, it is apparently impossible for these people to consider a question on its own merits. Nobody is left to appeal to reason except those who appeal to religion. It never seems to strike them that there is on the face of it a reason for fear, just as there is on the face of it a reason for faith. It is not necessary to vivisection a modern man in order to discover the first, or to dig up a prehistoric man in order to discover the second. It always will appear most reasonable to many, as it appears most reasonable to me, to say that the world we live in is stamped with a purpose and a personal will. If savages said so, it was because they thought so; but they did not think so because they were savages, but because they were thinkers. Having the world before them, and the question presented for the first time, these thinkers were obviously free thinkers. They came to the conclusion on its merits; and, right or wrong, it cannot be upset by nonsense about their nightmares after supper or their great-uncles after death. But the people now calling themselves free-thinkers are of all thinkers the least free. In order to explain the opinion of their opponents, they have to deny them the right to hold any opinion at all; and explain away all opinions by servile necessities of the hereditary mentality or the sub-conscious mind. They set out to free a man from faith and they begin by binding him in the bonds of fate; exactly as the other doctors promised to free a man from fear and began by putting him in handcuffs.

When those of us who have not quite forgotten how to laugh take the liberty of laughing at the handcuffs and the pupilometer, we are sometimes accused of sneering at science. Science of the solid sort can be touched by no such sneers; for it is science that adds something to what we already have or know. It may be questioned how much good is done by an aeroplane, but certainly it is something that cannot be done without an aeroplane. It may be questioned how far broadcasting can make us better men or broader minds, but certainly it can make us broadcasters. But if a man produces all the torture implements of vivisection to answer the question "Why does a duck waddle across the street?" we old rationalists will be content to answer, "Because he wants to get to the other side."



SAID TO HAVE BEEN BOUGHT FOR £82,000 FROM A SWEDISH OWNER FOR EXPORT TO AMERICA: REMBRANDT'S CELEBRATED "PORTRAIT OF A YOUNG MAN"—A LIFE-SIZE WORK (42 IN. BY 36 IN.) DATED 1662.

It was announced recently that Sir Joseph Duveen had bought from Count Carl Wachtmeister, of Sweden, with the sanction of the Swedish Government, Rembrandt's "Portrait of a Young Man," which had been in the possession of the Count's family over 200 years. The reported price paid for it was 410,000 dollars (£82,000). The portrait, which is life-size, is signed and dated 1662. It was stated that it would shortly be taken to New York, and would probably be bought by Mr. Joseph E. Widener, of Philadelphia, to be added to his collection of sixteen Rembrandts.

Photograph by A. C. Cooper.

and queer coincidences and bad dreams by which men might have accepted a certain story, but never the simple explanation that they thought it was true. A man looks at the sun and moon and stars and seasons of an obviously ordered world, and concludes that it has a design and therefore a designer. Even the most emancipated modernist now assisting Bishop Barnes in his Holy Inquisition for the extirpation of magic will maintain that this is an incon-

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# "BUY BRITISH": THEIR MAJESTIES AT THE INDUSTRIES FAIR.

PHOTOGRAPHS BY PHOTOPRESS, TOPICAL, C.N., AND I.B.



A WALKING-STICK THAT TURNS INTO A TABLE: THE PROCESS OF METAMORPHOSIS.



WHERE THE KING SAID IT WAS SCANDALOUS THAT FOREIGN TYPE-WRITERS WERE USED IN BRITISH GOVERNMENT OFFICES: THE IMPERIAL TYPEWRITER CO'S STAND, IN CHARGE OF MR. N. W. MAWLE.



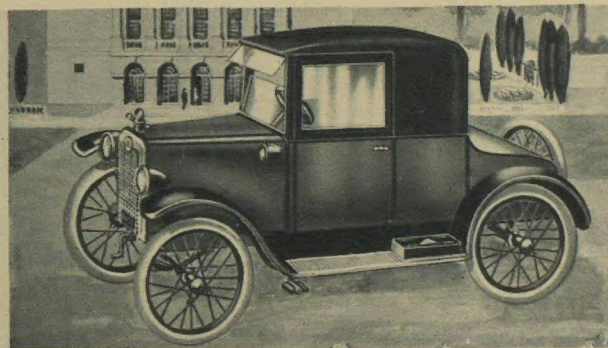
A WALKING-STICK CONVERTED INTO A CARD-TABLE: THE METAMORPHOSIS COMPLETE.



SHOWN TO THE KING, WHO REMARKED: "THEN IT IS NOT MUCH USE MY DROPPING ONE": AN UNBREAKABLE TEAPOT OF CHINA WITH SILVER GLAZE.



HER MAJESTY, WHO CALLED IT "VALUABLE FOR ASCOT," INSPECTS AN UMBRELLA WITH CHANGEABLE COVER TO SUIT THE WEATHER.



AN EXHIBIT THAT INTERESTED THE KING AND QUEEN: A CHILD'S MODEL MOTOR-CAR, COMPLETE WITH RADIATOR, MADE BY LINES BROS.



THE QUEEN AT THE KINCO BRASSWARE STALL: HER MAJESTY EXAMINING A TRAY COPIED FROM INDIAN MAHRATTA METAL-WARE.



WHERE THE QUEEN BOUGHT A SOFT BAMBINA: LUCIE ATTWELL DOLLS IN A MODEL SCHOOL-ROOM AT THE RURAL INDUSTRIES STALL.



AS BOUGHT BY THE KING: A "REDWING" PEN MADE BY THE WYVERN FOUNTAIN PEN CO.



WHERE THE QUEEN BOUGHT A NOAH'S ARK AND A SPECIMEN OF ASHTEAD POTTERY: THEIR MAJESTIES AT THE RURAL INDUSTRIES STALL, EXAMINING THE NOAH'S ARK.

The King and Queen visited the British Industries Fair at the White City on February 18, and were much interested in the various exhibits, making several purchases. At the stand of the Imperial Typewriter Company, Ltd., the King conversed with Mr. N. W. Mawle, their representative, and, on learning that foreign typewriting machines were used in all British Government offices, remarked that it was scandalous and that he would have the matter looked into. At the Rural Industries stall the Queen bought some Ashtead pottery, a Noah's

Ark, and a soft bambina doll. The King bought a load of toy bricks for his grandsons. For himself he bought a fountain pen from the Wyvern Fountain Pen Company. Among the novelties that interested their Majesties were a walking-stick convertible into a card-table, made by the Abbey Sports Company, Ltd.; and a "Newbrella," or umbrella with interchangeable covers, according to weather, invented by Miss A. E. Bagshaw. The King examined an unbreakable teapot of china covered with silver glaze, made by the Eldona Manufacturing Company.



# UNVEILING THE PREHISTORIC CIVILISATION OF INDIA.

DISCOVERIES IN SIND, THE PUNJAB, AND BALUCHISTAN—CITIES OLDER THAN ABRAHAM.

By SIR JOHN MARSHALL, Kt., C.I.E., Litt.D., DIRECTOR-GENERAL OF ARCHÆOLOGY IN INDIA.

THE exploration of the Indo-Sumerian civilisation of Western India is now being taken up in real earnest. The provision of funds, the getting together of an efficient staff, and other preliminaries inseparable from such an undertaking necessarily take much time; but, thanks to the sympathetic interest of the Government of India and the generous support of the Legislative Assembly, the many obstacles with which we were faced have one by one been removed, and at the moment of writing I am starting on the systematic excavation of Mohenjo-daro with 800 labourers, five officers besides myself, and an adequate number of technical assistants. Later on, our operations will be extended over the Punjab, Western Rajputana, and Baluchistan, and will embrace a general survey of the remains of this remarkable civilisation, as well as the excavation of other important sites. But at the outset it has seemed advisable to concentrate our available resources on one site only, so that we may get from it a more comprehensive and detailed picture of Indo-Sumerian culture than we could by dividing up our forces, and so that our officers and staffs may at the same time profit to the full by mutual co-operation in the first difficult stages of unveiling an entirely unknown civilisation.

In the meantime, and while these plans have been maturing, all that was possible in the way of actual exploration has been done. Last summer an expedition under Mr. H. Hargreaves was despatched to Baluchistan in order to examine afresh certain mounds

not as implying that the peoples of these two regions were of the same stock or spoke the same language.

To an archaeologist the site of Mohenjo-daro is one of the most fascinating that can well be imagined. The outskirts of the old city are now buried beneath the deep alluvial soil of the surrounding plains, deposited by the annual flooding of the Indus during the long ages before the modern embankment was constructed. The central part of the city, which was higher than its outskirts, still covers an area of about a square mile, and takes the form of rolling mounds of brick débris some thirty feet in height, dominated by a higher mound at its north-west corner. This higher mound, which is capped by a Buddhist *stupa* of later date, appears to conceal the remains of the principal temple of Indo-Sumerian times, which thus occupied the same position in relation to the rest of the city as the principal temples of Sumer and Babylonia did. The uppermost stratum of remains in all these mounds comes within a few inches of the surface, making their excavation exceptionally economical; but below this stratum is layer beneath layer of earlier cities, each built on the ruins of its predecessor. At every point where the spade has struck in, buildings have been disclosed.

Some of these buildings, with unusually thick walls and small sanctuary-like chambers, are evidently temples. But the majority appear to be ordinary dwelling-houses or shops, which for the most part are divided into good-sized rooms, fur-

urn used for the purpose was found in one of the houses—a wide-bodied jar in which a few fragments of bone were placed along with a number of medium-sized and miniature pottery vessels. Many examples of these cinerary urns have been found both at Mohenjo-daro and at Harappa, and at the latter site burial structures of brick like the modern Hindu Samādhi have also been found. On the other hand, bones have been discovered in what appear to have been graves formed in the solid brick-work of the walls or beneath the threshold of doors. In the latter case it is tempting to see in these remains evidence of human sacrifice, the victim being intended to act as a guardian spirit of the house; but the evidence is too slender at present to be reliable.

Among the smaller antiquities found by Mr. Dikshit, the most interesting perhaps are the engraved seals with pictographic legends, of which he has obtained a remarkably fine series, numbering 146 in all. The most beautiful of them is one bearing the effigy of a Brahmani bull (Fig. 1 c below), which in the stylish treatment of the dewlap, the modelling of the muscles, and the slenderness of the hoofs, recalls the best glyptic efforts of Mycenaean Greece. Another interesting specimen depicts a *pipal* tree (*ficus religiosa*), the Indian "tree of life," with twin heads of some horned animal, real or fabulous, springing from its stem (Fig. 1 b); others represent elephants, tigers, or rhinoceros (Fig. 1 a, d, and e), with a trough, as a rule, placed beneath their heads; others, again,

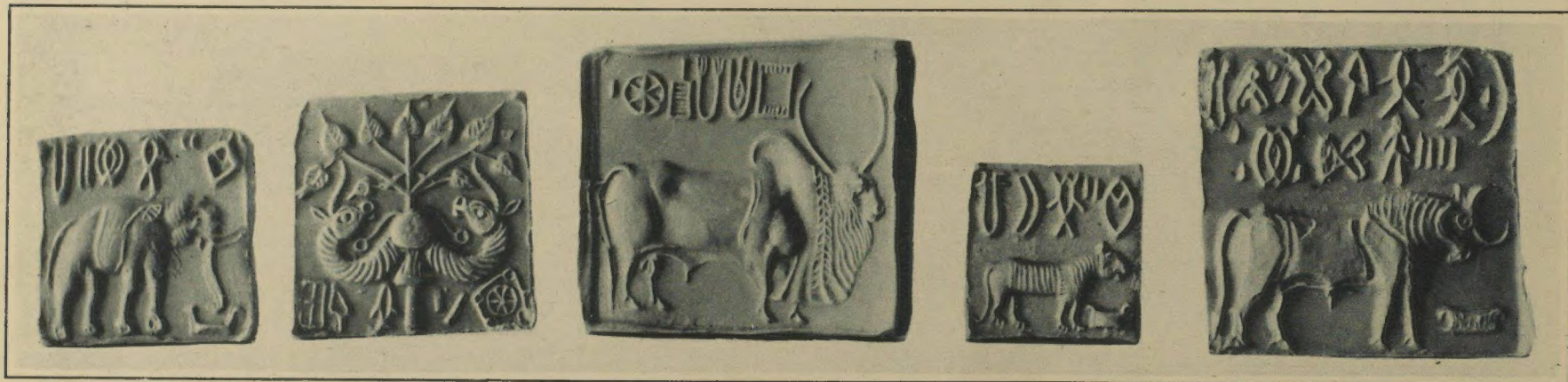


FIG. 1 A, B, C, D and E (LEFT TO RIGHT) INCLUDING A MAGNIFICENT "BRAHMANI BULL" (C, IN CENTRE) AND THE INDIAN "TREE OF LIFE," WITH TWIN ANIMAL HEADS (B): SPECIMENS OF INDO-SUMERIAN SEALS, WITH PICTOGRAPHIC INSCRIPTIONS ENGRAVED ON EACH OF THEM.

Photograph by Courtesy of Sir John Marshall, C.I.E., Litt.D.

at a spot called Nal in the Jhalawan district, from which over twenty years ago I secured some unique specimens of early painted pottery. The result of Mr. Hargreaves' expedition has been the discovery of a number of burials and other remains of the Chalcolithic Age closely related to what we are finding in the Indus Valley, and the recovery of a fine series of painted wares, copper (Fig. 10) and stone implements. In the Montgomery District of the Punjab an aeroplane survey has been carried out along some fifty miles of the old bed of the Ravi on which Harappa stands, and this survey has revealed the existence of several new sites, some of which appear to belong to the same early period as Harappa itself; while others may help to bridge over the long gap of some 2000 years between the Indo-Sumerian and the historic ages of India. Moreover, with such funds as have been available, further preliminary excavations have been made at both Harappa and Mohenjo-daro—at the former by Mr. Daya Ram Sahni; at the latter by Mr. K. N. Dikshit—and the results obtained are full of interest and promise.

From these and other researches it has now become evident that this Indus civilisation must have developed and flourished in Western India for untold centuries, and that it extended over an immense area including Sind, much of the Punjab, Baluchistan, and probably Rajputana and countries even further to the east. Baluchistan is likely to prove a specially fertile field, inasmuch as it was the connecting link by land between the Indus region and Seistan, Persia, and Mesopotamia, in all of which countries remains have been found analogous to those uncovered at Harappa and Mohenjo-daro. The term "Indo-Sumerian," let it be said, has been provisionally adopted merely as indicating the close cultural connection between this prehistoric civilisation of the Indus and that of Sumer,

nished with their own wells and bath-rooms, floored over with brick, and provided with covered drains connecting with larger drains in the side streets. The existence of these roomy and well-built houses, and the relatively high degree of luxury denoted by their elaborate system of drainage, as well as by the character of many of the smaller antiquities found within, seem to betoken a social condition of the people much in advance of what was then prevailing in Mesopotamia or Egypt. Not that anything is likely to be found at Mohenjo-daro as magnificent as the royal tombs or temples of early Egypt. That would be too much to hope for, especially at a spot where little or no stone is available for building. But, so far as the writer is aware, neither Egypt nor Sumer of the third millennium B.C. has yielded anything at all comparable to the average type of citizen's house now being unearthed in Sind.

The drainage system, in particular, is extraordinarily well developed. Every street and alley-way and passage seems to have had its own covered conduits of finely-chiselled brick, laid with a precision which could hardly be improved on. Examples of such drains may be seen in Figs. 2 and 5, the former with its covering still intact and laid about 3 ft. below the old road level; the latter with its covering removed so as to disclose the fine finish of the interior. In the latter picture will be observed a water-chute descending from the house on the left and emptying into the street drain. The use of lime mortar appears to have been unknown at this period in India, and, in any case, there is no limestone in the neighbourhood of Mohenjo-daro from which lime could be burnt; nor is there in Sind any bitumen such as is used as a cementing agent in Mesopotamia. It was for this reason that the joints of the brick-work laid in the water channels had to be so finely worked.

The usual method of disposing of the dead seems to have been by cremation, and a large cremation-

are engraved with pictographic legends only (Fig. 15). Buried beneath the floors of the houses Mr. Dikshit found a number of copper vessels and utensils, including a curved saw (Fig. 6); and in one of the larger vessels (Fig. 12) he recovered a valuable collection of jewellery, some specimens of which are illustrated in Figs. 7, 9 and 13. They comprise gold and silver bangles, ear-ornaments, gold netting needles, charms, and two particularly handsome necklaces (Fig. 7) or girdles (*hānchi*) made of tubular beads of carnelian, with terminals and smaller beads of copper gilt. The gold ornaments are so well finished and so highly polished that they might have come out of a Bond Street jeweller's of to-day rather than from a prehistoric house of 5000 years ago.

Of the character of other objects of bone, ivory, shell, terracotta, and the like which Mr. Dikshit found in the houses, some idea can be obtained from the samples reproduced in Figs. 8 and 11 and the illustration on the front page. What is particularly striking and not a little anomalous about these finds is the great disparity in the quality of their technique. Rough flakes of chert (Fig. 11), for example, which served as knives and scrapers, have been found in hundreds all over the site, and these utensils are as crude as such objects could well-nigh be. But mingled with them, and contrasting strangely with their primitive appearance, are finely made objects of gold and blue faience and exquisitely engraved seals, such as could only have been turned out by people possessed of marked artistic ability as well as great technical skill; while the construction of the buildings themselves is far superior to anything of the kind in later India. Iron, of course, was unknown in this early age, but gold, silver, copper, and lead were all being worked, and the discovery of some specimens of cinnabar suggests that the Indo-Sumerians knew how to extract mercury from this mineral. (To be continued in a subsequent issue.)



# WITH BATHS, WELLS, AND DRAINAGE: ANCIENT INDO-SUMERIAN HOUSES.

PHOTOGRAPHS BY COURTESY OF SIR JOHN MARSHALL, C.I.E., LITT.D., DIRECTOR-GENERAL OF ARCHEOLOGY IN INDIA.

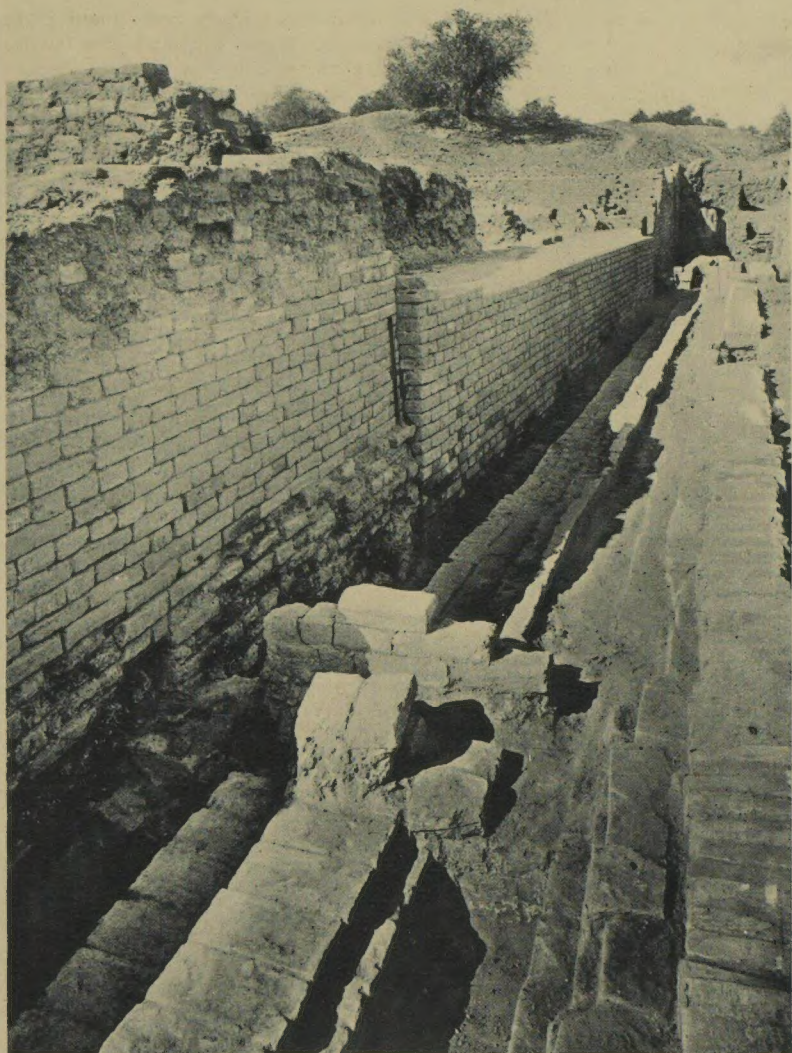


FIG. 2. REMARKABLE INDO-SUMERIAN DRAINAGE 5000 YEARS AGO: A BACK STREET AT MOHENJO-DARO WITH COVERED DRAIN OF BRICK, WITH WHICH THE DRAINS OF THE HOUSE ON THE LEFT COMMUNICATE.



FIG. 4. WHERE MANY OF THE DOORWAYS COMMUNICATING BETWEEN THE ROOMS WERE AFTERWARDS BRICKED UP: THE CORNER OF A TYPICAL HOUSE IN MOHENJO-DARO.



FIG. 3. "BETOKENING A SOCIAL CONDITION MUCH IN ADVANCE OF . . . MESOPOTAMIA OR EGYPT": A WELL AND PAVED BATH-ROOM IN AN INDO-SUMERIAN HOUSE AT MOHENJO-DARO.

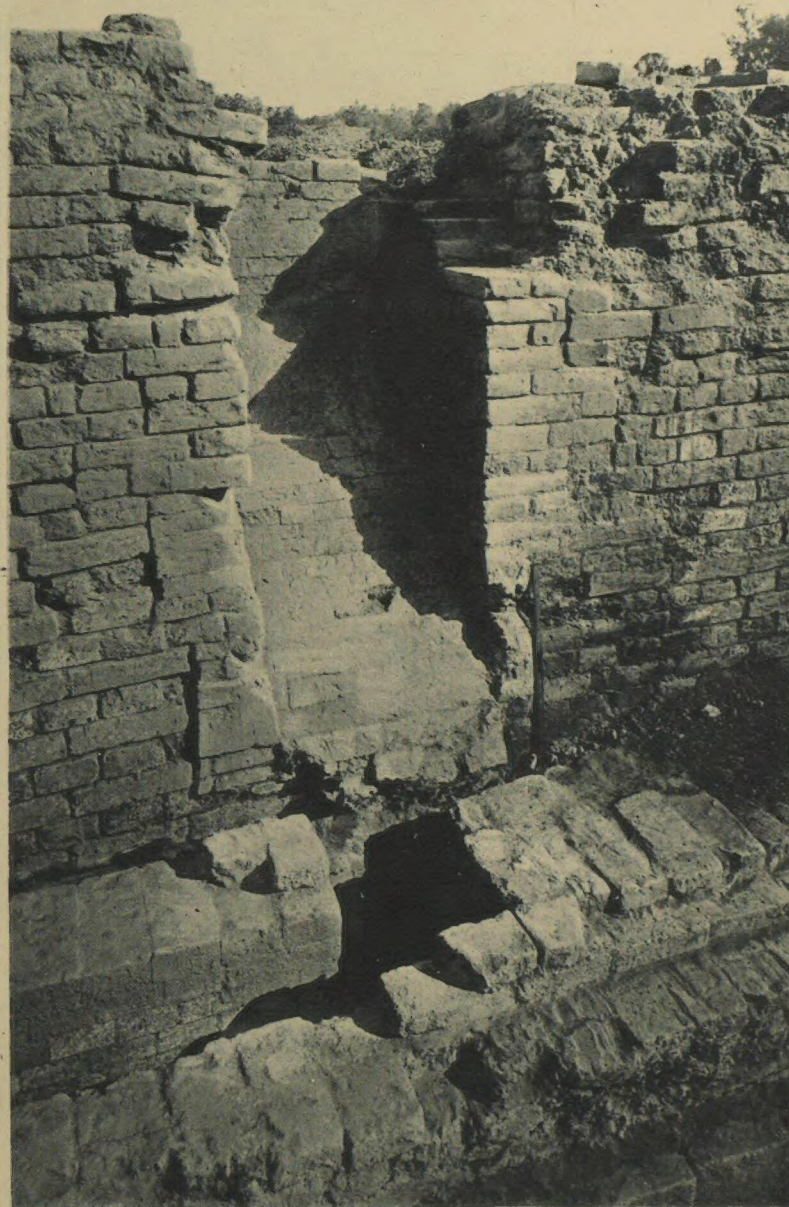


FIG. 5. SHOWING THE FINELY CHISELLED BRICK-WORK, WHICH HAD TO BE VERY ACCURATELY DRESSED, MORTAR BEING UNKNOWN: A WATER-CHUTE AND COVERED STREET DRAIN AT MOHENJO-DARO.

These photographs illustrate the remarkably "modern" character of the Indo-Sumerian dwelling-houses discovered at Mohenjo-daro, as described by Sir John Marshall in his article on page 346. "Most of the buildings," he says, "are divided into good-sized rooms furnished with their own wells and bath-rooms, floored over with brick, and provided with covered drains connecting with larger drains in the side-streets. The existence of these roomy and well-built houses,

and the relatively high degree of luxury denoted . . . seem to betoken a social condition of the people much in advance of what was then prevailing in Mesopotamia or Egypt. . . . The drainage system in particular is extraordinarily well developed. Every street and alley-way and passage seems to have had its own covered conduits of finely chiselled brick, laid with a precision which could hardly be improved on. Examples of such drains may be seen above in Figs. 2 and 5."



# INCLUDING 5000-YEAR-OLD TRINKETS SUGGESTIVE OF "A

PHOTOGRAPHS BY COURTESY OF SIR JOHN MARSHALL.



FIG. 6.—A PREHISTORIC CURVED SAW AND VESSELS OF COPPER FROM MOHENJO-DARO.

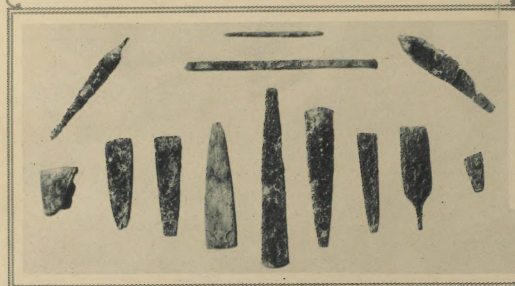


FIG. 10.—SOME OF THE COPPER IMPLEMENTS FROM THE CHALCOLITHIC GRAVES AT NAL.



FIG. 12.—A COPPER VESSEL IN WHICH JEWELLERY WAS FOUND BENEATH THE FLOOR OF ONE OF THE ROOMS SEEN IN FIG. 4 (ON PAGE 347).

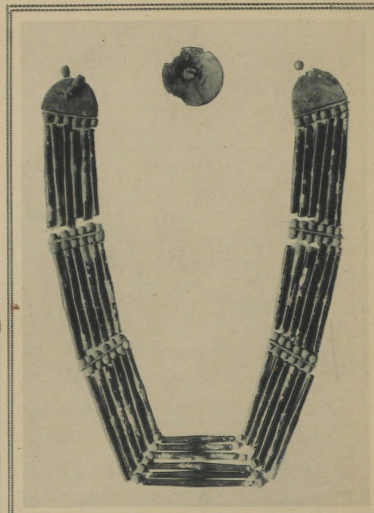


FIG. 7.—A NECKLACE OF CARNELIAN TUBULAR BEADS AND COPPER-GILT TERMINALS.

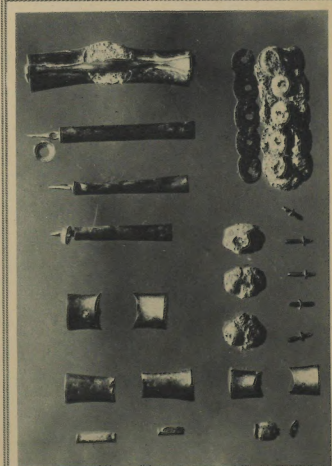


FIG. 13.—GOLD "NETTING" NEEDLES AND TALISMANIC STONES IN A POLISHED GOLD SETTING.

# BOND STREET JEWELLER'S": INDO-SUMERIAN DISCOVERIES.

C.I.E., LITT.D., DIRECTOR-GENERAL OF ARCHEOLOGY IN INDIA.

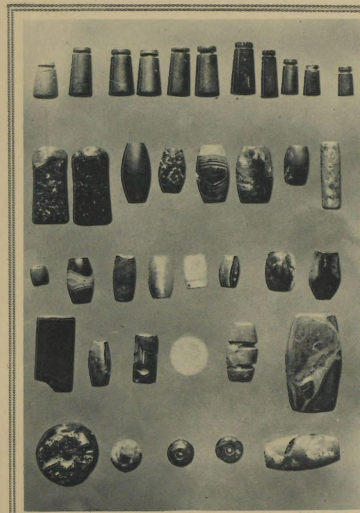


FIG. 8.—STONE BEADS AND PENDANTS FROM MOHENJO-DARO.



FIG. 14.—A TERRA-COTTA PRISM STAMPED WITH FIGURES OF LION, RHINOCEROS, AND ELEPHANT.

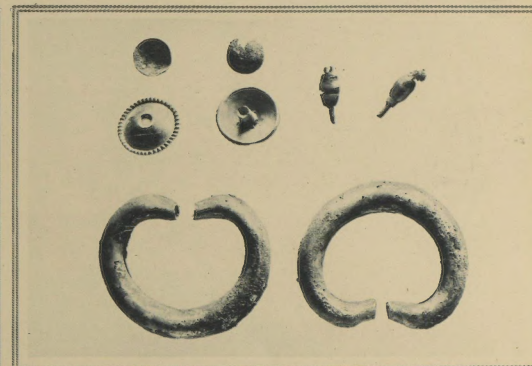


FIG. 9.—SILVER BANGLES AND GOLD EAR-ORNAMENTS FROM MOHENJO-DARO.



FIG. 11.—WEIGHTS OF CHERT, AND SHELL FOR INLAY, AND OTHER OBJECTS FROM MOHENJO-DARO.

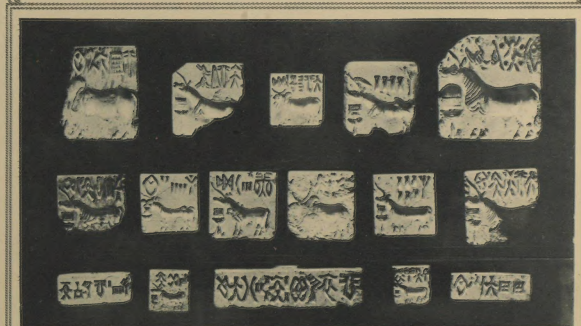


FIG. 15.—SPECIMENS OF SEALS OF STONE AND PASTE FROM MOHENJO-DARO, ALL ENGRAVED WITH LEGENDS IN THE INDO-SUMERIAN SCRIPT.

Sir John Marshall, in his article on page 346, points out the remarkable modernity of many of the Indo-Sumerian objects discovered at Mohenjo-daro. "Buried beneath the floors of the houses," he writes, "Mr. Dikshit found a number of copper vessels and utensils, including a curved saw; and in one of the larger vessels (Fig. 12) he recovered a valuable collection of jewellery, some specimens of which are illustrated in Figs. 7, 9, and 13. They comprise gold and silver bangles, ear-ornaments, gold netting needles, charms, and two particularly handsome necklaces (e.g., Fig. 7) or girdles made of tubular beads of carnelian

with terminals and smaller beads of copper gilt. The gold ornaments are so well finished and so highly polished that they might have come out of a Bond Street Jeweller's of to-day rather than from a prehistoric house of 5000 years ago." The copper implements shown in Fig. 10 were found in a burial-ground of the Chalcolithic period at Nal in Baluchistan, where, as Sir John Marshall mentions, Mr. H. Hargreaves last year discovered objects closely related to those of the Indus Valley. The numbers of the above illustrations correspond to references in Sir John Marshall's article.



# "Not Worked Upon by Anyone"—Revelatory Letters.

## "THE LETTERS OF QUEEN VICTORIA": A SELECTION—1862-1878.\*

THE death of her husband, at the end of 1861, was an "overwhelming calamity" to Queen Victoria. Deprived of the Prince Consort's aid, she felt her loneliness so much that desolation was in her heart and in her writings. For a while, she could do nought but wear her "sad cap." All the year was December. Windsor became her "living grave." Her "Angel" was her supreme thought. In the June of 1862, she wrote to Lady Clanricarde, on the death of Lord Canning, saying typically: "How enviable to follow so soon the partner of your life! How I pray it may be God's will to let me follow mine soon." A year afterwards she excused a "short and ill-written" note to the King of the Belgians with the words: "I can hardly hold my pen for shaking, and hardly know what I am about. . . . It is all the result of overwork, over-anxiety, and the weight of responsibility and constant sorrow and craving and

when Arthur O'Connor presented a pistol at her head as she was when the *Mistletoe* crashed against the *Alberta*; and she was ever ready to urge action. "Trop tard," she reminded Lord Beaconsfield, "is a terrible motto," and she lived up to her beliefs. "Energy" she preached, and energy she practised. Little escaped her notice and her attention, and she insisted on being consulted on everything.

Her range was of the widest—from foreign affairs to the domestic and the colonial; from precedence to patronage and preferments; from the strength and preparedness of the Navy and Army to the Militia and conscription; from the abolition of the purchase of commissions to the question of sailors bearded or not bearded; from the prevalence of railway accidents to the proposed Channel Tunnel, which she regarded with hostility; from matters entirely public to matters partly private. She broke many a lance, as the German Crown Princess had it; and she was "not worked upon by anyone," despite Bismarck's idea. Nothing could be more significant, more revelatory than her letters and her Journal.

The Prince of Wales, that Prince of Wales who was to reign so wisely as Edward the Peacemaker, gave her concern, for she could not appreciate his precise position and did not always realise the causes that swayed him. She hoped that he would be a reflection of his father. In 1864, she wrote to him: "Respecting your own names, and the conversation we had, I wish to repeat, that it was beloved Papa's wish, as well as mine, that you should be called by both, when you became King, and it would be impossible for you to drop your Father's. It would

be monstrous, and *Albert alone*, as you truly and amiably say, would not do, as there can be only one ALBERT!" The Prince's reply included: "I quite understand your wishes about my bearing my two names, although no English Sovereign has ever done so yet, and you will agree with me that it would not be pleasant to be like 'Louis Napoleon,' 'Victor Emmanuel,' 'Charles Albert,' etc., although no doubt there is no absolute reason why it should not be so. . . ." And that was not the only occasion on which mother and son did not see eye to eye. The Queen thought that her heir was too fond of amusement, and made her opinion known. And, in '70, we have the Prince—thinking, perhaps, of Lamentations and confusing Job and Jeremiah: "I fear, dear Mama, that no year goes round without your giving me a jobation on the subject of racing. . . . I am always most anxious to meet your wishes, dear Mama, in every respect, and always regret if we are not quite *d'accord*—but as I am past twenty-eight and have some considerable knowledge of the world and society, you will; I am sure, at least I trust, allow me to use my own discretion in matters of this kind. . . ." But her Majesty recognised her son's status. Her Journal for July 3, 1871, contains: ". . . as years go on I strongly feel that to lift up my son and heir and keep him in his place near me, is only what is right."

That was Queen Victoria's power: whatever her own predilections, they were subordinate to her country's welfare. She advised—but she would take advice; although, decidedly, she preferred to lead rather than be led. Her Ministers were only too cognisant of this: they, also, had "jobations" on all manner of things. Not only had Peace to be just, treaties respected, and straightforwardness assured, but Church appointments had to go only to the staunchest Protestants, the firmest non-Ritualists; Ambassadors were too numerous; Moody and Sankey, "the American Evangelists," were not to be encouraged, for "this sensational style of excitement like the Revivals

is not the religion which *can last*"; and, especially, the Fount of Honour must not flow too freely. On this the Queen was most insistent. In 1865, for example, she was pressed by Lord Palmerston to promote Lord Chief Justice Cockburn to the House of Lords. She did not wish to do so, on moral grounds. Lord Granville defended vigorously. "Sir A. Cockburn," he wrote, "was immoral as a young man in one line. He has two illegitimate children; and some old Joe Miller stories were renewed and applied to him. In this respect he was not worse than Lord Lyndhurst or Lord Brougham. . . . He is rich. His daughter is married. The misfortune of his son being illegitimate has the compensation of preventing another pauper or idiot son of a Law Lord being added to the House of Lords. I have never heard a word said against his private character since he has been Lord Chief Justice." The Queen sanctioned the elevation; but Sir Alexander never became a Peer, although he lived until 1880. In like way—but not necessarily, of course, for the same or kindred reasons—her Majesty refused various proposals as to the bestowal of the Garter and lesser Orders, the granting of Baronetcies, and the dubbing of Knights.

She did her utmost, in fact, to uphold the dignity of the lands she ruled—and by '77 she was not only the Queen of England, but Kaiser-i-Hind, Empress of India.

Her people, as has been said before, did not always understand her during the years under review. At various times she was Cabinetted and leadered and paragraphed as being too aloof, as being out of London too much and as not moving amongst her subjects, as being too great an expense, as being pro-German (in '64 she wrote to the Crown Princess: "My heart and sympathies are all German"), as expressing personal opinions embarrassing to the Government, as favouring French Imperialism after the Republic had been set up, as being negligent in the reception of visiting potentates, and so on, according to the moods of moments. But she proved her complete sincerity and loyalty, and she left her country infinitely greater than she found it. In '77 she was writing to Lord Beaconsfield: "*We must be prepared*," and "England will never stand (not to speak of her Sovereign) to become *subservient* to Russia, for she would then fall down from her high position and become a *second-rate Power*!!" That was her attitude, and she did not stint her italics and her capitals. England must be first. For that she strove, and never more than during the critical years from '62 to '78.

It is well said "What the Queen did was Herculean"; and it must be added that her Letters are History—in them are humanity; the clash of wills and



"WHERE ON A LONE REEF IN THE WEST THE BLEACHED SKULL GUARDS THE TREASURE CHEST": MR. DOUGLAS FAIRBANKS (THE RESCUER) IN A TROPICAL ISLAND SCENE OF "THE BLACK PIRATE," TO BE PRODUCED SHORTLY AT THE TIVOLI.

"The Black Pirate" is further illustrated and described on page 351, and the lines quoted above are from the poem by Mr. Robert Nichols there mentioned.

Photographs by Courtesy of the Allied Artists' Corporation, Ltd.

yearning for the THE absorbing object of my love, and the one only Being who could quiet and calm me; I feel like a poor hunted hare, like a child that has lost its mother, and so lost, so frightened and helpless."

Thus it was to be for long: in some degree throughout her reign. Indeed, there was a period during which her Majesty's seclusion piqued her people and disturbed her advisers. In 1866 she assured Lord Russell that he need be under no apprehension as to her not arriving in London in time for the Opening of Parliament; but she added: "To enable the Queen to go through what she can only compare to an execution, it is of importance to keep the thought of it as much from her mind as possible, and therefore the going to Windsor to wait two whole days for this dreadful ordeal would do her positive harm." The possibility of a breakdown was always before her. She readily agreed "it is no pleasure being a Queen." She attended as few ceremonies as she could. She wrote of herself in such strain as: "The constant anxieties inseparable from her difficult and unenviable position as Queen, and as mother of a large family (and that, a *Royal family*), without a husband to guide, assist, soothe, comfort, and cheer her, are so great that her nervous system has no power of recovery, but on the contrary becomes weaker and weaker."

For all that, the woman steelled herself to be the Queen, and a natural forcefulness of character, a keen sense of responsibility, an understanding of foreign affairs sufficient to make her "almost expert," an unswerving diligence, a deep-rooted desire for the peace of the world, made her a great figure; not merely a great figure-head. Always she was the ruler, and never was she afraid. She was as cool



NOT SO BLACK, PERHAPS, AS HE IS PAINTED: MR. DOUGLAS FAIRBANKS AS THE HERO OF A NEW FILM, "THE BLACK PIRATE," WITH MISS BILLIE DOVE AS THE HEROINE.

wits; Constitutional Monarch and Ministers of the Crown in argument and agreement; advisers pugnacious and punctilious, courtier-like and "under the charm"; diplomats innocent and intriguing; politicians and peoples complacent and passionate; the flints and steels and tinder-boxes of the world; the spark, the glow, and the flame. E. H. G.

\* "The Letters of Queen Victoria." Second Series. A Selection from Her Majesty's Correspondence and Journal Between the Years 1862 and 1878. Published by Authority of His Majesty the King. Edited by George Earle Buckle. In Two Volumes. (John Murray; £2 12s. 6d. net.)



## A "PICTURE" CREATED FOR THE FILMS: UNDER THE BLACK FLAG.

By COURTESY OF THE ALLIED ARTISTS' CORPORATION, LTD.



"WHERE PLANK OR NOOSE OR KNIFE AWAIT THE MAN WHO MASTERS NOT HIS FATE": A PICTURESQUE SCENE FROM "THE BLACK PIRATE," DUE SHORTLY AT THE TIVOLI: BUCCANEERS UNLOADING A CAPTURED GALLEON.

It is not always that a scene from "the pictures" makes in itself so artistic a picture as this one from "The Black Pirate," the latest production by Mr. Douglas Fairbanks, of "Robin Hood" and "Thief of Bagdad" fame. The picturesque effect of the film, which will be produced at the Tivoli next month, will be heightened by the fact that it has been done in colour, by the "technicolour" process. It is a story of seventeenth-century piracy in tropical seas, and, as Mr. Fairbanks has put it: "The days of the pirates constitute one of

our most colourful periods of history," lending itself naturally to colour treatment. The hero (Mr. Fairbanks) adopts the skull and crossbones through force of circumstances, during his adventures in avenging the death of his father, and is led to undertake the rescue of beauty in distress. The heroine is played by Miss Billie Dove. This film has inspired a stirring poem (quoted under the photograph) by Mr. Robert Nichols, who last autumn went out to Hollywood for the "Times," and has since written significant articles on the film industry.



## BOOKS OF THE DAY.

THE reviewing of books in the bulk presents a problem that may be stated in terms of simple arithmetic. Say one has twenty books with an average of 50,000 words in each (a moderate estimate, as books go), and twenty hours available for the work during the week. That gives one hour for each book, or (allowing two hours for writing the whole review) eighteen hours for perusing a million words. Such is, roughly, my problem, propounded mathematically, but more important is its moral and æsthetic side; that is, how to deal fairly by these books and at the same time make my comments readable. Not for me the slow deliberation of the mediæval monk, illuminating a missal, and toiling patiently all day—

To make one line or letter bright.

In a rather extensive experience I have had to do with books not only as a reviewer, but also from the stand-points of author, publisher, and general reader. In fact, my career seems to be epitomised in the couplet—

Some have for wits at first, then  
poets passed,  
Turned critics next, and proved  
plain fools at last.

Speaking as an author, I like a reviewer to show that he has at least dipped into my pages, and does not base his remarks entirely on the publisher's "blurb." Speaking as a publisher, I do not mind what a reviewer says, as long as it tends to promote sales; I am even prepared to quote in my advertisements a downright slating. Speaking as a general reader, I want a reviewer to indicate concisely the scope and character of a book sufficiently to enable me to decide whether it is likely to interest me.

And so to business. When first I spread the victims on my table, I proceed to arrange them in some sort of subject classification. On a preliminary glance at "LETTERS OF SIR WALTER RALEIGH," Edited by Lady Raleigh; with a Preface by David Nichol Smith (Methuen; 2 vols.; Illustrated; 30s. net), I was inclined for a moment to bracket the work with a book about pirates, when I noticed the dates—1879-1922—and realised that this was not the Elizabethan voyager, but his modern namesake, the late Professor of English Literature at Oxford. Not that the pair would have been so very incongruous, as far as the spirit of adventure is concerned; for the Professor, though certainly not piratical, was the least professorial of his kind. I should not have been surprised to learn that he was descended from the doughty Elizabethan, though there is no suggestion of that, and no allusion, apparently, to the identity of names. In one letter (from India) he says that teaching was a very small part of his interest in life; and in another: "I am sure I was meant by Providence for a backwoodsman, or a Red Indian." At sixty, when he became official historian of the Air Force, he revelled in a flight by aeroplane to Baghdad. I can well understand, from these richly humorous, colloquial, and candid letters, that he was delightful both as companion and mentor. He had, by the way, a personal association with this paper, as the son-in-law of the late Mr. Mason Jackson, who was formerly for many years Art Editor of *The Illustrated London News*.

Having alluded to piracy, however, inappropriately, I may as well introduce here "A GENERAL HISTORY OF THE PIRATES," by Captain Charles Johnson; Adorn'd with Cuts by Alexina Ogilvie. Edited, with a Preface, by Philip Gosse. Vol. I. (Kensington; Printed and sold by Philip Sainsbury at the Cayme Press, Stanhope Mews, West; 30s. net.) This beautifully printed book, "hand-set by one compositor," and a work of art in itself, is the first reprint since 1726 of a volume by the author of "The General History of the Lives and Adventures of the Most Famous Highwaymen." Mr. Gosse suspects that the worthy Captain Johnson was a bit of a pirate himself.

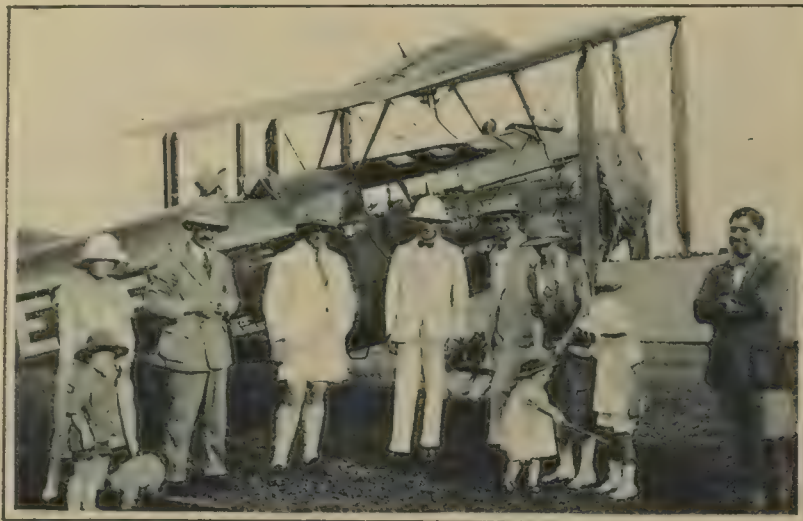
Piracy is not unknown in the literary world, but a more literal connection between them occurs in a homily delivered by Judge Trot in consigning to the gallows, with much citation of Scripture by chapter and verse, one Major Stede Bonnet, at Charlestown, South Carolina, on Nov. 10, 1711. "You being a Gentleman that have had the Advantage of a liberal Education," said the learned Judge, "and being generally esteemed a Man of Letters, I believe it will be needless for me to explain to you the Nature of Repentance." Of all the pirates here commemorated, including some women, the palm for villainy belongs to Edward Teach, of Bristol, the notorious "Blackbeard," whose exploits put in the shade those of Bluebeard. Personally, I have never seen any pirates but Captain Hook and the Pirates of Penzance, and after studying these 18th century annals, despite their piquancy, I am not sorry the earlier breed is extinct.

Nowadays there is no room for the buccaneer. The life of action moves on more orthodox and authorised lines; it is open mainly to men of the Services, not only in actual warfare, but in avocations such as hunting or exploring, for which they get opportunities abroad. This brings me to two books of military interest, "THE 3RD (KING'S OWN) HUSSARS IN THE GREAT WAR (1914-1919)," by Lieut.-Col. Walter Temple Wilcox, C.M.G., with maps and illustrations (John Murray; 18s. net); and "CAMP AND SOCIETY," by Col. Hugh M. Sinclair, C.B., C.M.G., C.B.E. (late R.E.), with a portrait (Chapman and Hall; 18s. net). Colonel Wilcox, the author of the first-named book, commanded the regiment from 1915 to 1921. His aim, admirably carried out, was to write a straightforward narrative of the war as seen by the regiment, with sufficient reference to tactical situations to make the part played by it intelligible, and this understanding is aided by several clear battle-maps. He is enthusiastic over the achievements of the cavalry throughout the war, and not without



A STAGE IN THE LONDON-TO-CAPETOWN FLIGHT: MR. ALAN COBHAM'S MACHINE AT NDOLA, IN NORTHERN RHODESIA.

Mr. Alan Cobham arrived at Ndola on January 20, from Abercorn, and stayed two or three days before proceeding to Broken Hill.



DURING HIS 8000-MILE FLIGHT FROM LONDON TO THE CAPE: MR. ALAN COBHAM (ON THE LEFT) IN A GROUP BESIDE HIS AEROPLANE AT JINIA AERODROME, IN UGANDA.

Mr. Alan Cobham had a great public welcome at Capetown, where he arrived on February 17, thus concluding his 8020-mile flight from London and across Africa from north to south. He started from Edgware on November 16 last. His machine was a De Havilland 50 biplane, with a 385-h.p. Armstrong-Siddeley "Jaguar" engine. Mr. Cobham was accompanied by Mr. A. B. Elliot (engineer) and Mr. B. W. E. Emmott (photographer). They landed at Jinia, Uganda, on January 11, and it was reported that the machine was slightly damaged there in avoiding a crowd of natives.—[Photograph by C.N.]

reason prefaces a stirring regimental history with these words of Chaucer—

And he hadde been sometyne in chyvachie,  
In Flaundes, in Artoys and Pycardie,  
And born hym weel.

The late Colonel Hugh Sinclair's entertaining autobiography, written originally for his children with no idea of publication, has been wisely published by his widow as containing much of public interest. He was Military Secretary to the Governor of Cyprus, and saw service also in India, Asia Minor, Palestine, and Ashanti, prior to the Great War, in which he emerged from retirement to train the Railway Corps for work in France. His reminiscences are naturally, in view of their intended readers, far more personal than professional, and in his time he knew a great many interesting people, including Kitchener (from his surveying days in Cyprus onwards), Gladstone, Wolseley, Buller, Irving, Holman Hunt, and,

among famous women, the Baroness Burdett-Coutts and Lady Dorothy Nevill. I quote one passage from a description of a visit to Petrograd, because it forms a link with the next book on my list. "I had leisure," he writes, "to visit the usual sights—the Cathedrals of St. Isaac and Kasan, the hideous red-and-white church built on the site of the assassination of Alexander II., whose rooms just as he left them, with bloodstained uniform, were piously kept at the Winter Palace."

The dramatic story of that assassination forms the culminating scene in "THE TRAGIC ROMANCE OF THE EMPEROR ALEXANDER II.," by Maurice Paléologue, last French Ambassador to the Russian Court; translated by Arthur Chambers, with ten illustrations (Hutchinson; 12s. 6d. net). The circumstances that preceded the murder of the liberal-minded Tsar, on that unlucky 13th of March 1881, remind me, as they have doubtless reminded others, of Shakespeare's scene in which Cæsar refused to "beware the Ides of March." On the previous day, Alexander's Minister captured a noted anarchist and warned his master, in view of a sinister plot, "not to attend the usual Sunday Parade of the Guard on the following day, the splendid ceremony of *Razvod*." In the evening his wife added her entreaties. "In a tone of cheerful carelessness, Alexander answered: 'But why shouldn't I go to the *Razvod*? I can't live like a prisoner in my own Palace.' He then changed the conversation and dealt the cards." He went to the *Razvod*, and was bombed to death, and the political reforms which he had just authorised were repudiated by a reactionary successor. Simultaneously with these reforms, Alexander II. had planned the coronation of Princess Yurievsky, the woman who had been his wife in all but name for many years, and whom he had legally married after the death of the Empress Marie Alexandrovna. The main interest of this book is the story of that romance and its miserable end. Princess Yurievsky died at Nice in 1922.

Not one, but many illicit love-affairs in the life of one woman are recounted in "NINON DE LANCLOS," by Emile Magne, translated and edited by Gertrude Scott Stevenson, M.A., with eight illustrations (Arrowsmith; 18s. net). "Probably no woman," says the editor, "has ever had so much romantic nonsense written about her, but M. Emile Magne . . . can always be relied upon to be painstaking and exact in the matter of disentangling truth from fiction." Ninon might perhaps be called an *Aspasia of le grand siècle*. I must confess to having known little about her until I read this book, and what I did know seemed to be aptly summarised in the statement which I heard Mlle. Alice Delysia make, in song, from the stage of the London Pavilion—"Ninon was a very naughty girl." She was—according to the ethics of Mrs. Grundy; but she was something more—a woman of intellect. Ninon lived to the ripe age of eighty-five. Nowadays many people who have become what the late Dean Hole called "an octogenerium," are asked to reveal the secrets of longevity; only the other day, for example, I read the recipe of Sir Edward Clarke. What, I wonder, would Ninon have prescribed? By the way, I had always hitherto seen her surname spelt "Lenclos," and it occurs in that form practically throughout the long bibliography given as an appendix. No doubt there is authority for the spelling "Lanclos," but I think it might have been just as well to refer to the discrepancy.

Here I must pause, leaving for future notice, among other attractive books, "THE FLURRIED YEARS," by Violet Hunt (Hurst and Blackett; 18s. net); "ISABELLA STEWART GARDNER AND FENWAY COURT," by Morris Carter (Heinemann; 25s. net); "THE SUNLIT HOURS: A RECORD OF SPORT AND LIFE," by Theodore Andrea Cook (Nisbet; 18s. net); Arnold Bennett's third series, of "THINGS THAT HAVE INTERESTED ME" (Chatto and Windus; 7s. 6d. net); "LONDON'S LATIN QUARTER," by Kenneth Hare, with colour illustrations (The Bodley Head; 15s. net), Mr. J. C. Squire's collected "POEMS IN ONE VOLUME" (Heinemann; 8s. 6d. net), and two works of topography and travel in the Near and Far East respectively—"CONSTANTINOPLE," by George Young (Methuen; 12s. 6d. net), and "PEKING TO LHASA," by the late Brig.-General George Pereira (Constable; 18s. net). Next week I must really make an effort to be more concise and less discursive, so as to give all these books an equal share of space. I believe it was Pascal who said of something he had written: "If I had had more time, I would have made it shorter."

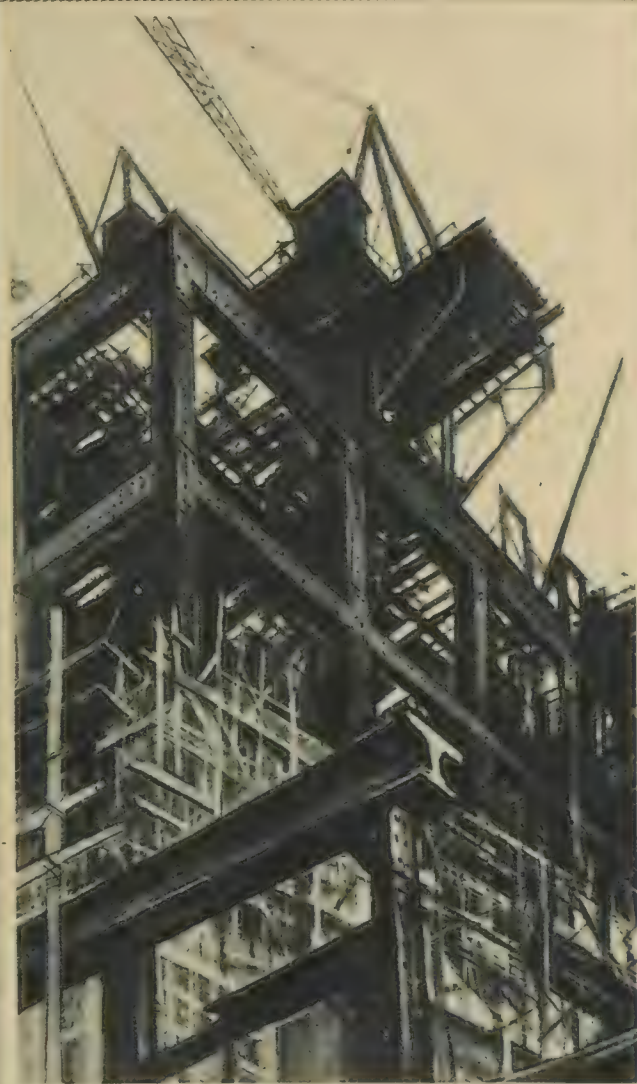
C. E. B.



# THE ART OF C. R. W. NEVINSON: A NOTABLE FORTHCOMING EXHIBITION.



"A PARIS FAÇADE."



"STEEL CONSTRUCTION."



"THE RISING CITY."



"PORTRAIT OF A BEAUTIFUL GIRL."

Art-lovers will not fail to visit the new exhibition of Mr. C. R. W. Nevinson's work, which is to be opened at the Leicester Galleries on March 6. By the courtesy of the management, we are enabled to give here, in advance, four of the pictures that will be included in it. Mr. Nevinson, who is among the best-known artists of the modern school, is a son of Mr. H. W. Nevinson, the famous journalist and war correspondent. He has exhibited in London for the last six-

teen years, and since 1914 in the chief cities of the United States and Canada, as well as in Paris, Venice, and Berlin. He is not a member of any Academy, society, or group of painters. His work is represented in the British Museum, the National Gallery of British Art, and the Imperial War Museum, besides various provincial galleries. Examples are also to be seen in the Luxembourg in Paris, and the Public Library at New York.

By COURTESY OF THE LEICESTER GALLERIES.



# THE TWO EUROPEAN POLITICAL CRISES.

By **SIGNOR GUGLIELMO FERRERO,**

*the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

*We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.*

IN France, England, Switzerland, and all the countries where representative government is in operation and the State has been directed for several generations by Parliament, a crisis of Parliamentarism exists. Public opinion complains that the old methods of Parliamentary government are too slow, and its rules too artificial, in face of the difficulties which have accumulated during the last ten years. Radical reforms are everywhere energetically demanded, especially in France.

This crisis cannot surprise those of us who had foreseen, ever since the end of the World War, that it would leave a legacy of great political difficulties to all the European countries, victors and vanquished alike. We need only cast a glance over Europe to realise this. While it may be true that the international situation is improving, and that a spirit of reasonable conciliation is now wafted across the ruins of the conflict, it is also true that the internal situation of each State becomes daily more unstable and obscure. Everywhere there are general elections, ministerial crises, *coups-d'état* which either succeed or fail, scandals, wild agitations in favour of the most extreme doctrines, both Right and Left, and continual spontaneous or forced revulsions of public opinion. In many States, from time to time, assassinations and other outstanding incidents add to the general confusion. For reasons which a stranger can hardly ever succeed in understanding, these incidents, which in ordinary times would be crimes against common law, let loose an intense political agitation in the country, which sometimes disappears in a manner no less enigmatical than its sudden appearance. The last of these strange incidents has been the affair of the forged bank-notes in Hungary.

All Europe finds itself in a state of more or less profound political perturbation. But are the causes of that perturbation the same in all countries? In France, England, and Switzerland there is a tendency to attribute the cause of European perturbation to the crisis of Parliamentary institutions, from which those countries are suffering. But I think that that generalisation is rather an arbitrary one, and that it ends by obscuring in many minds the perception of the reality, which is much more complex.

There are two kinds of political crises in Europe: one that disturbs the countries which have an integral representative Government, as Switzerland, France, and England; and one that afflicts the old countries of the Triple Alliance, Germany, Italy, Austria-Hungary; also in parts the Balkan countries—that is to say, the countries which, before the war, were governed by "Demo-monarchy." This rather strange name might be given to that form of mixed government to which I alluded in my last article, in which democracy collaborated with monarchy under the supreme direction of the latter.

It is impossible rightly to understand the actual situation in Europe without making a careful distinction between these two political crises; and it is impossible to understand these differences without taking into account in what these mixed Governments consisted before the war. In order to accomplish this we will examine the two forms of "Demo-monarchy" which were the most different and most characteristic before the war: the German and the Italian.

We know in what the German Constitution consisted before the war. The Emperor nominated the Chancellor and the Ministers of the Reich, who were responsible to him; the Reichstag, or Imperial Parliament, approved the laws and the Budget. The Emperor chose the Chancellor and his Ministers outside the Reichstag from among the nobility or the civil and military administrators, of which

he was the chief. The Reichstag was elected by universal suffrage; and, thanks to the organisation of the different parties, to the liberty of the Press, and a certain political activity among the masses, it was a fairly sincere expression of the will of the country and a limited but real force. The Crown and the People had divided the Empire between them in a constitutional division of powers that was both public and precise.

The same participation of the two principles of authority is to be found in almost all the States which formed the German Confederation, but with this one great difference: the constitution of nearly all the States was less democratic than that of the Empire. In 1914 there were still many German States, including Prussia itself, which did not admit universal suffrage.

Throughout the war the Germans were described all

It was the expression of important currents of opinion and interests; it exercised a very useful control over the Government; but it was not a directing organ. There lay the principal point. The direction of the State, in the great internal and external political questions, lay elsewhere: in the Court, in the hands of the high bureaucracy, in a small political oligarchy of politicians who had succeeded in gaining the confidence of the Crown, of the Administration, and of Parliament.

Between Parliament and the Government there was, in fact, a reciprocal relation of controller and controlled. Parliament to a certain extent controlled the Government, but the Government in its turn also controlled Parliament to a certain extent. The essence of the system consisted in this very delicate double play, which was regulated by no constitutional law, and which required a master hand to play it. This is what explains the preponderating rôle played by certain men in Italian politics, such as Depretis and Giolitti. They imposed themselves during long years upon their country, because they excelled in the art of partially dominating Parliament, while seeming to depend upon it entirely.

The Italian system possessed the advantage, or the fault, of appearing more democratic than the German system, and of being less so. The Italian people before the war took much less interest in politics than the German people; parties were much less developed in Italy than in Germany; the Press, which legally was free, was almost entirely bound to the existing system; the Government, which appeared to be Parliamentarily mobile, was in reality very stable, perhaps even too stable, and it was much less hindered in great affairs by Parliamentary control than it appeared to be.

The mixed system of Austria-Hungary resembled much more the German than the Italian system, but it was less democratic. The power of the Crown was stronger and that of the people weaker. The Balkan countries, on the contrary, were much nearer the Italian system, but without its suppleness and finesse, for their Governments controlled the Parliaments visibly and often with violence.

It would be unjust to deny that those Governments, despite their faults, were often very good. We realise it to-day. We owe to them forty years of peace, order, liberty, and prosperity. They softened the inconveniences of the Parliamentary system and the faults of monarchical absolutism. But they rested on a balance of antagonistic forces, which the war has destroyed. The fall of the dynasty in certain countries, its weakening in others, the awakening of the masses produced by the war, and the general psychological disorder, have rendered impossible the collaboration of the two principles of authority. The forces which before the war helped the monarchy to govern in all those

countries, the aristocracy and the high bureaucracy, can no longer govern alone; and the forces which before the war were represented by the Parliaments do not yet know how to govern the State.

The political crises with which Germany, Italy, Austria, and Hungary are struggling are the outcome of that triple impossibility: the impossibility of mixed Governments such as existed before the war; the impossibility of monarchical or republican Governments exclusively based on the aristocracy and the high bureaucracy; the impossibility of a democratic Government exclusively supported by Parliament, public opinion, and universal suffrage.

If even those Parliaments which have for many generations been the directing organs of the State find themselves in very grave difficulties, those which before the war were simple collaborators in a more or less subordinate position must find themselves still more embarrassed. It was the first difficulty with which Germany, Italy, and the countries which arose out of the decomposition of Austria found themselves faced after 1918, as soon as the old mixed Governments became impossible. The difficulty was everywhere aggravated by the despairing efforts made by

(Continued on page 374.)



BUILT TO REPLACE THAT DESTROYED BY FIRE: THE NEW JAPANESE PARLIAMENT HOUSE AT TOKIO.

The Japanese Houses of Parliament were burnt down on September 18 last, and the damage, including the complete destruction of the library, was estimated at £100,000. A photograph of the fire appeared in our issue of October 24. New buildings were at once begun, and have now been completed. They look less picturesque than the old ones, which rather resembled an old Elizabethan mansion. The above photograph shows particularly the Lower House.

Photograph by the Japan Press Illustrating Service.

over the world as an enslaved people, living under the yoke of numerous sovereigns. That was an exaggeration. If the dynastic principle, supported by the nobility and the bureaucracy, was very strong in Germany, the people possessed precise rights and had learned to make use of them. Although the dynastic principle and the democratic principle were in a state of courteous but permanent struggle, they controlled and reinforced each other mutually, by reciprocal limitation.

The Italian demo-monarchy had a different constitution. The two principles of authority, instead of limiting each other externally by visibly dividing the State, were amalgamated in apparent unity. In theory the kingdom was governed by a Parliamentary régime as in England, with Ministers who were responsible to the Houses of Parliament and chosen from among their members. But the Government chose the Senate, and, in consequence of the political indifference of a part of the country, it exercised a considerable influence on the election of Deputies. The Parliament was only the partial expression of the will of the country, which was still uncertain and had little confidence in itself.

It must not be thought that the Parliament in pre-war Italy was a mere puppet in the hands of the Government.



## THE DESTROYER OF ST. PIERRE: A WONDERFUL AIR PHOTOGRAPH.

PHOTOGRAPH BY M. BOIS, TAKEN FROM A FRENCH SEAPLANE.



SHOWING THE HARDENED LAVA STREAMS FROM THE GREAT ERUPTION OF 1902: THE CRATER OF MONT PELÉE, IN MARTINIQUE, PHOTOGRAPHED FROM AN AEROPLANE AT A HEIGHT OF 4000 FT. ABOVE THE SUMMIT.

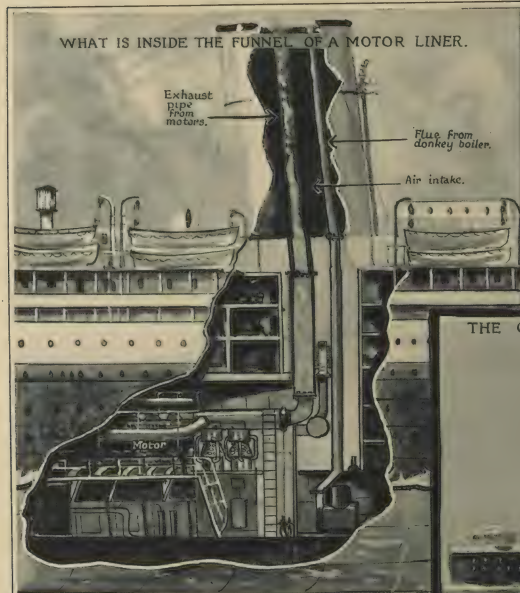
During the recent eruption of Vesuvius, our readers will remember, we gave a remarkable air view of the crater in a state of activity at a time when the mountain was covered with snow. An interesting parallel is provided by the above equally wonderful air photograph of another great volcano, which, like Vesuvius, has been a merciless destroyer of cities. It was on May 8, 1902, after several lesser outbreaks, that Mont Pelée, in the island of Martinique,

burst into the great eruption which overwhelmed the town of St. Pierre, with 40,000 people. In our illustration may be seen traces of the catastrophe in the form of hardened streams of lava. The photograph was taken by M. Bois from a Shreck seaplane of the Compagnie Aérienne Française piloted by M. Monville, during an aerial survey of the island. It shows the crater from a height of 4000 ft. above the summit, or about 8000 ft. above sea-level.



# AS IN THE "ASTURIAS": "DUMMY" FUNNELS IN BIG

DRAWN BY OUR SPECIAL



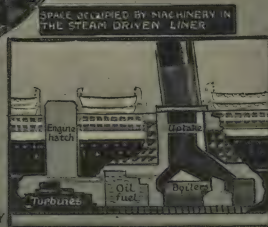
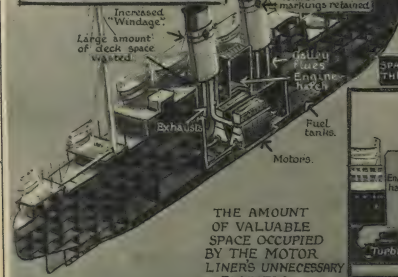
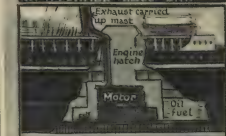
THE "CITY OF ROME" OF 1881 WITH POWERFUL AND RELIABLE STEAM ENGINES, YET STILL ABLE TO CARRY A LARGE SPREAD OF CANVAS TO SATISFY THE OCEAN VOYAGERS OF THOSE DAYS.



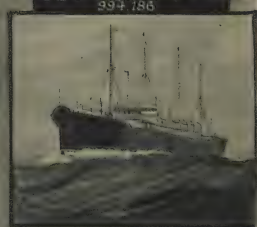
THE COMPROMISE—THE REDUCED HEIGHT OF



SPACE OCCUPIED BY MACHINERY IN A FUNNEL—1885 SHIP.



MOTOR SHIPS BUILDING AT THE END OF 1925—GROSS TONNAGE 934,186



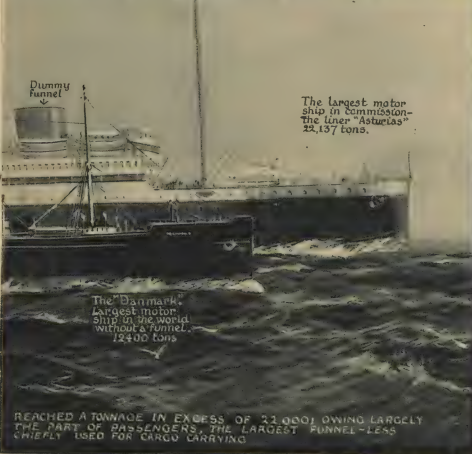
# MODERN LINERS TO SATISFY THE OCEAN-GOING PUBLIC.

ARTIST, G. H. DAVIS.

THE COMING OF POLE MASTS, HUGE FUNNELS AND TWIN SCREWS. THE "CAMPANIA" OF 1892.



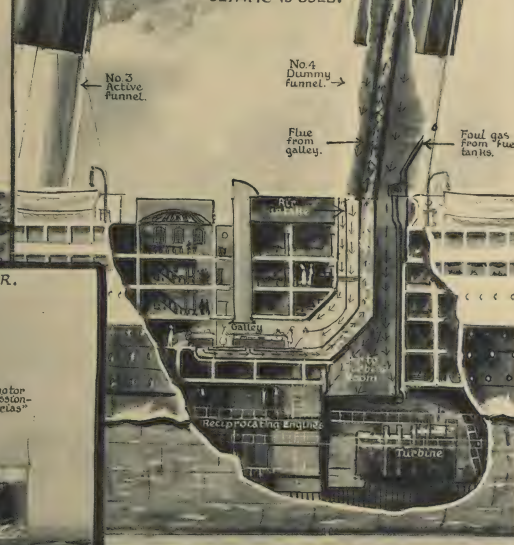
THE FUNNELS OF THE LATEST MOTOR LINER.



STEAMSHIPS BUILDING AT THE END OF 1925—GROSS TONNAGE 358,750



HOW THE DUMMY FUNNEL OF THE "OLYMPIC" IS USED.



THE SHIP WITH NUMEROUS FUNNELS. (A CRAZE THAT HAS PASSED)



## THE INFLUENCE OF POPULAR PREJUDICE ON SHIP-CONSTRUCTION: SUPERFLUOUS FUNNELS

The sailing of the R.M.S.P. Company's new motor-liner, "Asturias," from Southampton, on February 26, on her maiden voyage to Buenos Ayres, marks a further step in motor-ship construction. This magnificent boat is by far the largest motor-vessel yet built, with a gross tonnage of 22,137, and there are but half-a-dozen larger steamers in the world. Her external appearance is, remarkable for the two very short funnels, and behind this feature there is a story that goes back to the 'eighties of last century. For to-day the ship with a funnel is slowly but surely passing; yet so great is the prejudice of the ocean traveller for funnels that, though the "Asturias" need not have had a funnel at all, there are scores of passengers who would not go to sea in a ship without one. The owners of passenger steamers are well aware of this, and so to-day the motor-ship with a funnel or funnels has joined the race of the giants, while the ship driven by similar type engines, but not mounting a funnel, still remains of modest proportions, and is chiefly engaged in cargo carrying.

## RETAINED IN LARGE MOTOR-LINERS, ALTHOUGH DISCARDED IN SMALLER CARGO-BOATS.

Similarly, in the 'eighties, many passengers would not go to sea in a steamship without sails. Many of our largest ships still mount three or four funnels, but one is generally a dummy. With the shortening of the funnels of the "Asturias" has begun a new era that will ultimately lead to the big funnel-less passenger liner. In fact, it was announced that the great 23,500-ton Italian motor liner, "Saturnia," now under construction, was to have no funnels, but bowing to popular prejudice, the owners have reversed their decision and will fit funnels. Likewise, funnels will be mounted in the 20,000-ton Union Castle liner "Carnarvon Castle," recently launched at Belfast. Funnels take up valuable deck space, and the uptakes occupy even more valuable room inside the ship. They add to the head-resistance considerably, but have to be carried simply to show the funnel markings of their owners, and to satisfy the public. For many of these facts we are indebted to our contemporary the "Motor Ship," and several steamship companies.—[Drawing Copyrighted in the United States and Canada]



# THE WORLD OF SCIENCE.

## THE EAR OF THE WOODCOCK.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE grouse, pheasant, and partridge, in the eyes of the sportsman, form an incomparable trio. I sympathise. And next in order among the feathered occupants of the coverts comes the woodcock. Our books on sport and on British birds are full of information as to its haunts and habits, record weights, and so on; but for the most part the sportsman's outlook dominates. We know little, so to speak, of its private life, of its courtship, and very little of what we may call its "family life." And this because only a very few have taken up what may be called the "intensive" study of birds, where a particular species is kept under close observation, unsuspected by the bird, for, say, a whole month on end. This has been done in the case of a few species, as in Mr. Howard's work on the warblers, Mr. Macpherson's on the golden eagle, and Professor Huxley's on the grebes; their records serve as types of what may be done, and the bountiful harvest which such labour yields.

Turn over the pages of any of our books on British birds, and you will seek in vain for any information not directly concerned with the superficial characters,

gannet. Here it will be seen that the external aperture of the ear leads into a deep cavity lying behind the quadrate-bone (Q), which supports the lower jaw. The orbit for the housing of the eyeball is close to the base of the beak. If a line were

cerebellar and cerebral chambers—lying here one above instead of behind the other.

In the right-hand figure, B, the skull is shown from the outside. Here it will be seen that the line answering to C—D passes from the ear aperture upwards, through the *hinder* part of the orbit, and not in front of the eye. So that we have a series of stages in the forward shifting of the external aperture of the ear, a movement approaching nearer and nearer to the orbit, till at last it actually passes beyond its hinder border. But how does this interpretation agree with my earlier statement that the aperture of the ear lies under and in front of the pupil of the eye? This is the only interpretation possible from an examination of the dead bird, as the sportsman or field naturalist sees it.

If you would see it so, draw a line along the lower edge of the beak in the photograph of the head of the woodcock, and a line at right angles to this from the aperture of the ear: it will pass through the *fore* instead of the *hind* part of the orbit, and in the plane which would touch the pupil of the eye. This plane shows us that, while the brain-case has been rotated downwards and forwards, the fore-part of

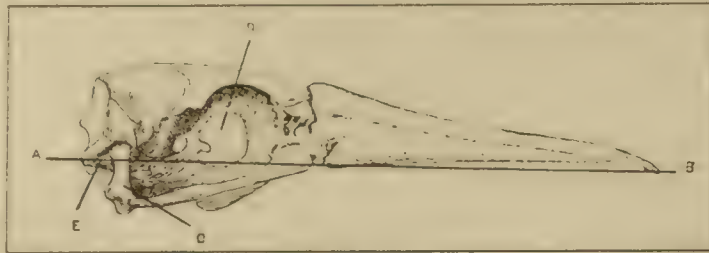


FIG. 1.—SHOWING THE POSITION OF THE APERTURE OF THE EAR: THE SKULL OF A GANNET.

"The aperture of the ear lies at the extreme end of the skull and behind the 'quadrate,' or support for the articulation of the lower jaw."

drawn below the horizontal from the level where the pointer Q touches the quadrate, forwards to the base of the beak, that line would traverse the long axis, or "basi-cranial axis," of the skull. This axis is clearly shown in the next figure (Fig. 3) of the skull of a guillemot, and is marked A B (lower figure). In the upper figure the outside view of the skull is shown, wherein it is clear the axis has shortened somewhat, bringing the ear-aperture appreciably nearer to the orbit.

If we were next to examine the skull of an oyster-catcher, we should find the axis still further shortened, and the skull, in consequence, very nearly hemispherical. The shortening of the axis makes this inevitable, for behind the orbit lies the brain cavity. The section of the guillemot's head shows this cavity, which is divided into two chambers—an anterior, and larger, lodging the big brain, or cerebrum; and behind it a smaller for the cerebellum. Since the mass of the brain is not reduced by the shortening of this basi-cranial axis, it is clear that it must be accompanied by a change of position of the two regions of the brain, so that the cerebellum will, as the axis shortens, come to lie *under* instead of behind the cerebrum. This is exactly what has happened in the skull of the woodcock—shown in section, on the left, in the adjoining figure (Fig. 4). The line A—B is the line of the basi-cranial axis of the skull; C—D passes upwards through the centre of the

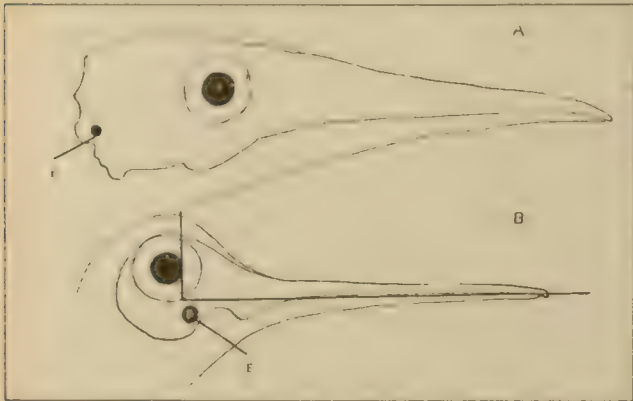


FIG. 2.—SHOWING THE POSITION OF THE EXTERNAL EAR APERTURE IN RELATION TO THE EYE: THE HEADS OF A GANNET (A) AND A WOODCOCK (B).

"In the woodcock, when viewed in relation to the long axis of the beak, the ear lies under and in front of the level of the pupil of the eye."

such as the coloration of the feathers or of the "soft parts" at different seasons and ages. Their authors don't even know how to count the primaries aright, and they couldn't for the life of them tell you how those primaries were attached and distributed. Not one in ten thousand has the remotest notion of the structure of a feather, and when they venture to tackle the problems of its pigmentation they talk nonsense, pure and unadulterated, all the time! Now and again some more venturesome spirits will go so far as to lift up the feathers and look at what lies at their bases, but they are unable to interpret what they see, or think they see.

The position of the ear in the woodcock affords a case in point. During the last twenty years or so this matter has been discussed many times, I myself being among the disputants. But it seems to be a theme of perennial interest. I have twice during the last six weeks been asked to explain the matter. To those who look at this ear for the first time, it certainly calls for an explanation. For whereas in ordinary birds the round hole which is the aperture of the ear—for there is no "ear-conch," which constitutes the ear to most people—is found at some distance behind the level of the eye, in the woodcock it appears to have shifted forwards and taken up a position in front of it! How this state of affairs has come about can only be ascertained by an examination of the skull in a number of different types. The problem to be solved is diagrammatically illustrated in the above photograph (Fig. 2). The upper figure shows the head of a gannet, where the aperture of the ear (E) is shown far behind the eye and in a direct line with the cutting-edge of the beak. If a similar line be drawn along the beak of the woodcock, and a line be drawn at right angles to this, the pupil of the eye will be seen to be behind the aperture of the ear. How has this astonishing change of position come about? Turn now to the top figure (Fig. 1), showing the skull of the

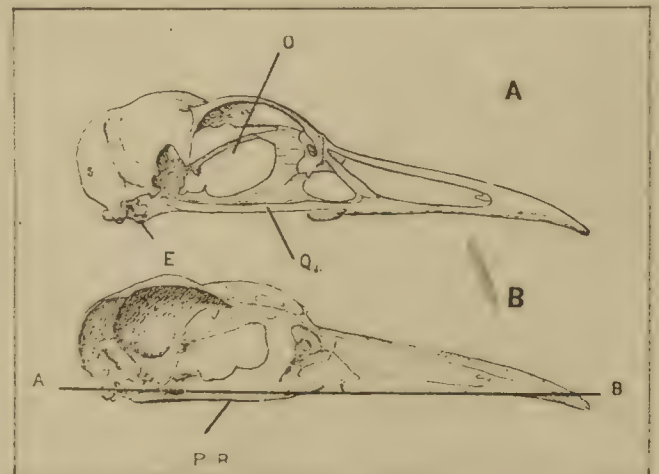


FIG. 3.—SHOWING THE EAR APERTURE BROUGHT NEARER TO THE ORBIT OF THE EYE: OUTER (A) AND INNER (B) VIEWS OF THE SKULL OF A GUILLEMOT.

"The aperture of the ear has been drawn slightly forwards by the shortening of the basi-cranial axis of the skull which ends at the notch above the middle of the line A—B."

the skull, forming the roof of the orbit, has been drawn, as it were, downwards and backwards, bringing the aperture of the ear and the base of the beak so close together that they nearly touch. Thus it is that the woodcock must walk with his beak pointed earthwards, for its vertebral column is attached at the point C in the left-hand figure of the section of the woodcock's skull. The spinal marrow enters the tube formed by the vertebrae in the guillemot and gannet at the opposite end to the tip of the beak; in the woodcock it leaves the skull at an angle of about 50 degrees with the long axis of the beak!

The extraordinary changes which have caused this remarkable shortening of the basi-cranial axis of the skull, and the accompanying bending of the axis of the beak therewith, have been brought about by adaptation to the requirements of the bird's peculiar probing methods of feeding, affording a most striking illustration of structural modifications in response to habit. Did space permit, I should proceed to describe the singular mechanism by which the bird is enabled to move but the tip of the beak while it is buried deep in the soil, a movement which is shared also by other slender-billed members of the plover tribe. But these must be described on another occasion. Suffice it to say such a mechanism is necessary, since the beak thrust down into, and closely invested by, the soil would not be strong enough to force itself open along its whole length.

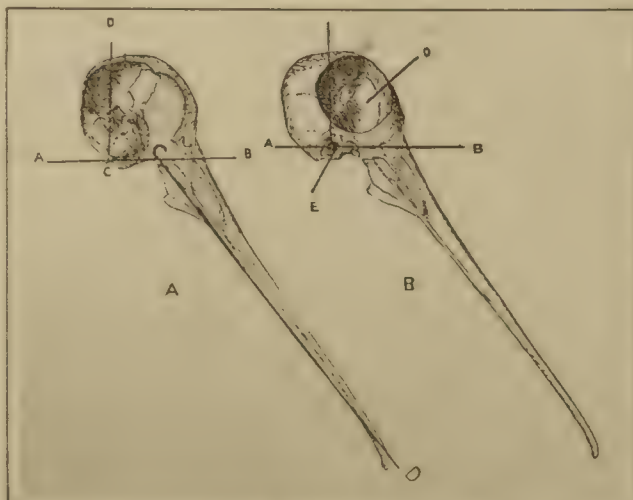


FIG. 4.—ADAPTATIONS DUE TO THE BIRD'S PROBING METHODS OF FEEDING: OUTER AND INNER VIEWS OF THE SKULL OF A WOODCOCK.

"The line A—B is the plane of the basi-cranial axis. The line C—D passes from the extreme hindmost end of this axis through the middle of the brain-case. In the gannet's skull this line would pass upwards behind the brain-case; in the guillemot's through the cerebellar, or hinder chamber of the brain-case. A line drawn at right angles to the long axis of the beak from the ear aperture will pass through the front of the orbital cavity for the lodgment of the eye."—[Illustrations after Pycraft.]



# IN THE PUBLIC EYE: PERSONALITIES AND NOTABLE OCCASIONS.

PHOTOGRAPHS BY TOPICAL, SWAINE, BASSANO, PHOTOPRESS, KEYSTONE, L.N.A., ROL, C.N., ELLIOTT AND FRY, AND BERESFORD.



REPORTED TO HAVE ASKED PERMISSION TO SETTLE IN ENGLAND: MME. LENIN.



FORMERLY KING'S REMEMBRANCER: THE LATE SIR JAMES MELLOR.



AN ARDENT LIBERAL: THE LATE LORD CHANNING OF WELLINGBOROUGH.



A LABOUR GAIN AT DARLINGTON: MR. A. L. SHEPHERD, THE NEW M.P.



ONCE SENTENCED TO DEATH IN RUSSIA: THE LATE ARCH-BISHOP CIEPLAK.



THE NEW CHIEF OF THE IMPERIAL GENERAL STAFF: GENERAL SIR G. F. MILNE.



AN ORIENTAL CORONATION: THE NEW 13-YEAR-OLD EMPEROR OF ANNAM IN A PALANQUIN ABOUT TO BE CARRIED TO THE THRONE-ROOM.



DECORATED WITH THE LEGION OF HONOUR: THE FRENCH CORPORAL SELLIER, WHO SOUNDED THE "CEASE FIRE" AT THE ARMISTICE.



SIR AUSTEN CHAMBERLAIN IN BIRMINGHAM: THE FOREIGN SECRETARY RECEIVING THE FREEDOM OF THE CITY FROM THE LORD MAYOR.



POET, PLAYWRIGHT, AND FENCER: THE LATE MR. WALTER HERIES POLLOCK.



A FAMOUS SCULPTOR DEAD: THE LATE MR. FRANCIS DERWENT WOOD, R.A.



THE FIRST WAR MEMORIAL TO WOMEN: THE CHAPEL IN HOLY TRINITY CHURCH, GRAY'S INN ROAD.

Mme. Lenin was lately reported to be applying for permission to reside in England.—Sir James Mellor was a Master of the Crown Office in 1874, and later the Senior Master, King's Remembrancer, and King's Coroner, and the first Registrar of the Court of Criminal Appeal.—Lord Channing, long known as an ardent Liberal, was an authority on agriculture.—Mr. A. L. Shepherd has been elected Labour M.P. for Darlington.—Archbishop Cieplak was sentenced to death by the Soviet Government in 1923, but the sentence was not carried out, and he was exiled from Russia.—General Sir George Milne has succeeded the Earl of

Cavan as Chief of the Imperial General Staff.—The thirteen-year-old Emperor of Annam was crowned at Hué on January 8.—In Paris the other day Corporal Sellier repeated his historic bugle-call that sounded the Armistice in 1918, and deposited his instrument in the Paris War Museum.—Mr. W. H. Pollock wrote, among other poems, that famous song, "The Devout Lover."—Mr. Derwent Wood was one of our ablest sculptors. The Machine-Gun Corps Memorial at Hyde Park Corner is his work.—The first general memorial to heroic women of the war takes the form of a small chapel in Holy Trinity Church, Gray's Inn Road.



# FROM THE WORLD'S SCRAP-BOOK : NEW AND INTERESTING ITEMS.

PHOTOGRAPHS BY L.N.A., C.N., TOPICAL, PHOTOPRESS, AND SPORT AND GENERAL. THE "HAMPSHIRE"

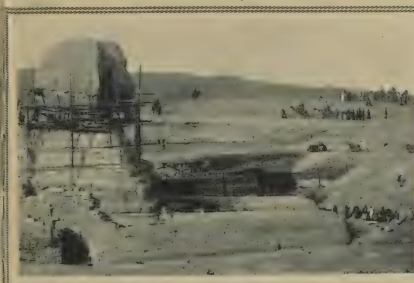
BOAT FRAGMENT FROM AN IMPERIAL WAR MUSEUM PHOTOGRAPH (CROWN COPYRIGHT).



WHERE "THE GREAT SHIP" OF THE KNIGHTS TEMPLAR WAS LAUNCHED IN 1523: A PICTURESQUE GALLEY IN THE RECENT WATER CARNIVAL AT VILLEFRANCHE, ON THE RIVIERA.



THE RESTORATION OF THE SPHINX: A BACK VIEW OF THE FAMOUS EGYPTIAN MONUMENT UNDER SCAFFOLDING, WITH ADJACENT EXCAVATIONS.



SHOWING THE HUGE PAWS UNCOVERED BY THE RECENT EXCAVATIONS: A SIDE VIEW OF THE SPHINX UNDER REPAIR—THE RIGHT PROFILE.



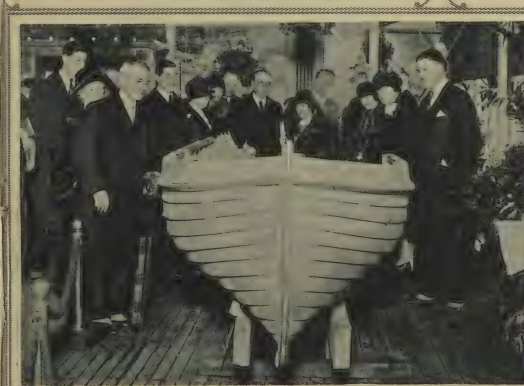
THE BRITISH RHINE FLOTILLA IN PARIS DURING THEIR HOMEWARD JOURNEY: TWO NAVAL MOTOR LAUNCHES NEAR THE PONT ALEXANDRE, SHOWING THE EIFFEL TOWER BEYOND.



A GALLANT ATTEMPT AT RESCUE: LIEUT. TOBY, OF THE FRENCH STEAMER "EUROPE," SWIMMING TOWARDS A DROWNING COMRADE DURING A STORM OFF THE CANARIES.



FOUND TO BE TOO SHORT—A DISCOVERY THAT MAY MEAN REDISTRIBUTING PRIZES WON IN THE PUBLIC SCHOOLS MINATURE RIFLE CHAMPIONSHIPS: THE CHARTERHOUSE RANGE.



THE BOAT IN WHICH LORD KITCHENER AND COLONEL FITZGERALD ARE ALLEGED TO HAVE LEFT THE "HAMPSHIRE": THE CRUISER'S PINNACE ON VIEW TO M.P.s IN THE TERRACE GARDEN, KENSINGTON.



A FRAGMENT OF A BOAT BELONGING TO H.M.S. "HAMPSHIRE," THE CRUISER IN WHICH LORD KITCHENER LOST HIS LIFE: AN "AUTHENTIC RELIC" IN THE IMPERIAL WAR MUSEUM.



THE REBUILDING OF MIDDLESEX HOSPITAL: TRANSFERRING PATIENTS BY AMBULANCE FROM THE CENTRAL BLOCK TO THE NEW TEMPORARY ANNEXE IN CLEVELAND STREET.



ANOTHER HISTORIC MANSION BURNT: SALVING FURNITURE AFTER THE FIRE AT BENACRE HALL, WRENTHAM, NEAR LOWESTOFT, THE ANCESTRAL SEAT OF SIR THOMAS GOOCH, BT.



A GAME OF BOWLS INTERRUPTED BY A PLAGUE OF LOCUSTS: A REMARKABLE INCIDENT THAT OCCURRED RECENTLY ON A SOUTH AFRICAN BOWLING-GREEN NEAR JOHANNESBURG.



NEARING THE END OF HIS 8000-MILE FLIGHT FROM LONDON TO CAPE TOWN: MR. ALAN COBHAM (ON THE LEFT) JUST ALIGHTED FROM HIS AEROPLANE AT PRETORIA, FOLLOWED BY A COMPANION.

A picturesque water carnival took place recently at Villefranche, on the Riviera. It was there that, in 1523, "the Great Ship," built by the Knights Templar, was launched.—The Egyptian Government, as we have noted in previous numbers, has for some time past been carrying out repairs to the Sphinx, in order to strengthen the neck of the figure, as well as excavations round the base.—The British Rhine flotilla of nine naval motor launches arrived in Paris on February 22, during their homeward journey by river and canal.—The French mail steamer "Europe," bound from Bordeaux to Africa, encountered a storm off the Canaries on September 20, and during a violent roll one of the crew, named Baudouin, was knocked overboard. Three officers—MM. Gaston, Le Cerf, and Toby—made gallant efforts to save him, but life was extinct when his body, kept afloat by a cork waistcoat, was recovered after nearly two hours.—The miniature rifle range at Charterhouse, which was altered eighteen years ago, was lately found to be about 6 ft. short of the statutory 25 yards, thus invalidating the school's successes during the last eleven years in the Public Schools Miniature Rifle Championships. Charterhouse volunteered disqualification

and offered to return its prizes and medals.—Questions were recently asked in the House, by Sir Robert Hamilton and others, regarding a small boat in which Lord Kitchener and Colonel Fitzgerald are believed by some to have left the "Hampshire" when she was sinking on June 5, 1916. The Admiralty replies (that there was no evidence that Colonel Fitzgerald's body was found in this boat, or that he and Lord Kitchener ever entered it) have been controverted in the "Referee" by Mr. Frank Power, who states that the fragment (shown above) in the Imperial War Museum belongs to this boat, which has lately been on view in the Terrace Garden, High Street, Kensington.—At the Middlesex Hospital, on February 19, nearly 100 patients were transferred from the central block to the new annexe, formerly the Cleveland Street Sick Asylum, reconditioned at a cost of £40,000.—Benacre Hall, Suffolk, the 200-year-old home of the Gooch family, was burnt down on February 16. Since January 1925 there have been 19 country house fires, involving a total loss of £569,000.—Mr. Alan Cobham, as noted on page 352, left Edgware on Nov. 16, and reached Cape Town (8020 miles) on Feb. 17. He arrived at Pretoria on Feb. 2.



## FUGITIVES FROM THE ENGLISH SPRING: A RIVIERA NIGHT'S ENTERTAINMENT.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY STEVEN SPURRIER, R.O.I.



AN AL-FRESCO CONCERT OUTSIDE THE CENTRE OF SOCIAL LIFE AT NICE: STREET MUSICIANS ENTERTAINING A FASHIONABLE CROWD BEFORE THE CASINO.

The Riviera season is now at its height, and very large numbers of well-known English society people are basking in the sunlight and taking refuge from the March winds of home. Life on the Côte d'Azur is a round of pleasure, the days being spent on the golf-course or on the lawn-tennis courts, or in motoring expeditions from one resort to another along the famous Corniche road; while in the evening the Casinos which may be found at Nice and Cannes, as well as the famous Monte Carlo, the home of roulette, offer the attractions of the drama, music, and dancing, as well as "worship at the

shrine of the Goddess of Chance." In the evening the streets of the Riviera towns are gay and brilliantly lit, and such scenes as that which we illustrate above are frequent. Our artist has chosen an "al fresco" concert for the subject of his picture. A band of street musicians, which include a girl player of the jazz drum, is performing for the entertainment both of the fashionable folk who are about the Casino and the townspeople of Nice—the largest of the many Riviera resorts.—[Drawing Copyrighted in the United States and Canada.]



## DELIGHTS OF THE RIVIERA: THE SEASON AT CANNES.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



FROM 'BEAUSITE' TO 'CARLTON',  
WHEN SUZANNE LENGLEN AND HELEN  
WILLS APPEAR AT THE TENNIS  
COURTS, THEY ARE IMMEDIATELY  
SURROUNDED BY SPECIAL ADMIRERS  
—ALL WEARING THE CHARACTERISTIC  
HEAD-RESS OF THEIR  
PARTICULAR CHAMPION!

PALATIAL  
YACHTS FROM ALL OVER  
THE WORLD HARBOUR AT  
CANNES — THE SIGHT  
OF CARNIVAL REVELERS  
RETURNING TO THEIR  
DIGNIFIED WATERY  
HOME AT EARLY  
DAWN, IS A  
SOMEWHAT  
AMUSING  
SPECTACLE.

DURING THE MORNING  
PROMENADE ON THE FAMOUS "CROISSETTE,"  
LADIES ALWAYS PREFER THE 'MAGASIN' SIDE —  
DISPLAYING THE LATEST MODES FROM THE RUE  
DE LA PAIX — WHILST THE MEN — (STRANGE CREATURES)  
ALWAYS SEEM TO SLIP OVER TO THE OTHER SIDE  
BORDERING THE SEA! — NUMEROUS TINY CARS,  
PILOTED BY FEMININE DRIVERS, SWOOP AROUND  
IN AN ECSTATIC — IF, SOMEWHAT ERRATIC — MANNER! —

THE "AMBASSADEURS" AT TEA-TIME  
IS THE 'CHIC' RENDEZVOUS OF THE  
RIVIERA SMART SET —

BRYAN DE GRINEAU —  
CANNES '26.

CANNES AT THE HEIGHT OF THE SEASON: YACHTS AND FANCY DRESS; LAWN-TENNIS HEROINE-WORSHIP;  
SHOPPING ON THE CROISSETTE; TEA-TIME AT THE AMBASSADEURS.

Cannes has become of late years one of the most fashionable and frequented of Riviera resorts, and the season there is just now at its height. Although the great Lenglen-Wills lawn-tennis duel has been fought, the reign of King

Carnival has been duly brought to an end, and Lent has begun, it by no means follows that the spirit of joy has departed from Cannes. As a "Times" writer put it the other day: "Lent is not altogether a season of

(Continued opposite.)



## DELIGHTS OF THE RIVIERA: THE SEASON AT CANNES.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



CANNES AT THE HEIGHT OF THE SEASON: A QUIET CORNER ON THE OLD CITADEL; POLO; GOLF—MINIATURE AND OTHERWISE; SOCIETY AT THE CERCLE NAUTIQUE.

[Continued.]

grief and fasting on the Riviera. . . . The polo, the races, the two golf-courses, the Cercle Nautique, the yachts, the Baccarat Room in the Casino, the loveliness of the shops on the Croisette, with the promenade itself, and

the Galerie Fleuris with its putting course—all these things contribute to the attractiveness of Cannes." These and other festive features of life there are represented in our artist's drawings.—[Drawings Copyrighted in U.S. and Canada.]



# The World of the Theatre.

By J. T. GREIN.

## A COMING MAN.—TCHEHOV'S "THREE SISTERS."

WHEN Mr. Frank Vosper, in the memorable performances of Hamlet in modern attire, played the King (as I have never seen the part played before) in every sense of the word, he leapt at once to the front. He has personality—that indefinable gift which to me means the appearance of an individual who arrests general attention and interest. He has technique as well as temperament—the twain which Miss Edith Evans, at the last Critics' Circle dinner, so felicitously described as the horse (temperament) and the rider (technique). His diction, too, is of sterling coinage. He charges his words with meaning, and enunciates them with clarity and precision. Thus, when he joined the Old Vic, as so many well-known actors do in these days, in order to test their strength in Shakespeare and enrich their rhythm of elocution, I expected big things of his Mark Antony. The great oration at Cæsar's bier would reveal all there is in him. Here, indeed, was the touchstone of the three—nay, the four, elements that make an actor and an artist: personality, technique, diction, temperament. I might add to these, characterisation, but that in itself is implied in the foursome. Where there are temperament and personality, characterisation is a natural offspring.



A CHARMING DANCER: MISS EDNA BELLONINI AS POLLY PENDLETON, THE HEROINE OF "KID BOOTS" AT THE WINTER GARDEN.

Photographs by Stage Photo. Co.

in aspect a gladiator instead of a majestic triumvir. But we soon forgot the raiment when we heard the man, whose voice sounded like a clarion, who was vibrating with life in every sinew and nerve. We felt the inspiration. Then came, after Brutus's somewhat academic oration, rising from a tumultuous crowd, the address to "bury Cæsar." He began suavely, conciliatingly, as if to appease the seething feelings of his hearers. One hardly felt the mockery at the "honourable man." He would make the mob believe that he valued them as such. It was when he reached the will and its bounties that he let oratory have its fling. He, as it were, played a cat-and-mouse game with the will; he talked around its details, and each time when the word—which implied largesse and promise—cropped up he thrust it at the hearers, as a keeper of a menagerie flings succulent meat at the brutes. It was a play in itself. Climax followed climax in this beguiling of the hungry and the rapacious. And so for the peroration—the tearful wail over Cæsar's body, the crocodile tears of simulation, commingled with the real grief at the loss of a great friend, a great man.

Here Mr. Vosper perhaps did not quite reach the finesse of the tragic note: he was oratorically splendid, but his outburst of sorrow sounded rather forced than heartfelt. There was just a lack of resonance in the plaint. It created doubt. Was this Antony truly heartbroken, or was his outburst the make-believe of "acting"? Within an ace he had us in his grip: a few more sincere notes, and we would have been carried away (as the Romans were). But he left us uncertain; and thus we admired the orator, but could not share the feelings of the man.

Perhaps it was an original reading, selected by design—and it seems defensible, if lessening the tragedy of the occasion. Perhaps it was a spring-board for the final words of the harangue; for these Mr. Vosper launched like a Jupiter Tonans, and sent a thrill through the house. The total effect was great; we felt that, with a little ripening, this young actor is destined to go far. His temperament will propel him. And if, with apologies to Miss Edith Evans, I may give my reading of this oft-uttered, ill-used word, let me explain that I consider temperament as the power to create vibration in others!

Of all the plays of Tchekov, "The Three Sisters" is the most accessible to us. We need not understand Imperial Russia that was to grasp its meaning, which is laid in one sentence full of ominous portent. "In twenty-five years," says one of the idling characters, "everyone will have to work." That was in 1870—it became true in Russia exactly forty-five years later. Even Tchekov had underestimated the lethargy of his country.

In this family, where life is shown us to the threads of lint, there is but one active agent, and he is a schoolmaster with a very small mind, content with what he has, job, home comfort, wife. For the sake of the last he even accepts the situation when, before his eyes, she embraces the man whom military duty called away and to whom her heart belonged in secrecy. She, Masha, too, is a passive agent like the others—her sister Irina, young, engaged without love, ready to marry for chance, longing to see the Mecca of the land, Moscow; her sister Olga (Miss Mary Sheridan), the widow who has had her time, resigned herself to solitude, and is the ministering angel to her family. These three, who are doomed to eat out their hearts in drab surroundings because none of them has the energy to break the barriers, are infinitely pathetic and drawn by a master's hand with

intense feeling. On them the whole drama is concentrated, although all the other figures, a strange crew of disappointed idealists, of materialists, of moralists, of idlers, are wonderfully attuned to the picture. It is the world where nothing matters or everything has ceased to matter.

All these are unhappy, some in musing, some in great despair, some in lamentation. Nothing in particular happens all the while: life ebbs and flows past them; until, at length, catastrophe slips in and tears their fates asunder. The three sisters remain where they were, but the outlook is more hopeless than ever. They learn to live with death in their soul. The tragedy of the last two acts is poignant in its quiet power; the *Kleinmalerei*—the miniature-painting of the characters—is perfect. Every individual is not only a type, but an entity. The whole scheme is a slice of life otherwise than ours; but we feel its reality; we feel the undercurrent. Some time or other such an existence is bound to be shaken to its foundations. Once again Tchekov was the seer, and his aim was to open his people's eyes to reality and the revolution to come. Alas that he was a prophet in the wilderness whose voice remained unheard till it was too late!

The production of "The Three Sisters" by Komisarjevsky is as a foil to that of "Uncle Vanya": he created the atmosphere; he imbued actors with the spirit of the author. Thus a remarkable ensemble was achieved, and in it, full of fine creations as it was—by Miss Sheridan, a new actress of great promise; by Miss Beatrix Thomson; by Mr. John Gielgud and Mr. Ion Swinley; by one and all too numerous to name—the tragic figure of Miss Margaret Swallow's Masha stood out in prominence. She was the unhappy woman unhappily wedded to the puny-minded schoolmaster; she had given her soul and her heart to the officer, to whom both went out in the hour of parting, but she had not given herself: she was imprisoned by convention and the circumstances. Thus

she was left behind with nothing to live for, except memories of a farewell embrace. From the first, Miss Swallow's aloofness and sadness captivated us. She was the incarnation of suffering in silence—of



THE "SOCK PEDDLER" LISTENS TO HIS "PILOT" WHO "CRACKS WISE": MR. ROBERT ARMSTRONG (RIGHT) AS A BOXER AND MR. JAMES GLEASON AS HIS MANAGER, IN "IS ZAT SO?" AT THE APOLLO THEATRE.

The humour of "Is Zat So?" an American comedy by James Gleason and Richard Taber, consists in the "back chat" of the two comedians—Mr. Robert Armstrong, as a big, slow, stolid boxer, and the author as his quick-witted little manager who bullies him. A glossary of American slang terms, on the programme, gives "sock peddler" for "prize-fighter," and "sock-peddler's pilot" for "prize-fighter's manager." To "crack wise" is to "speak knowingly."—[Photograph by Pollard Crowther.]

Now as soon as this Mark Antony appeared, something like a breeze rustled across the stage. He stood out; he overshadowed his henchmen—all save the Cassius of Mr. Baliol Holloway, a vigorous figure, powerfully voiced. It seemed as if, all of a sudden, the atmosphere became fraught with omen—as if militancy pervaded the uninspiring debates of the Senators. One felt the contrary spirit of a counter-current. He, as it were, wore his heart upon his sleeve. He impressed us with coming power, and that despite an attire so flamboyant that we saw



DOING A LITTLE "BOOT-LEGGING" ON HIS OWN ACCOUNT: MR. LESLIE HENSON AS THE GOLF CLUB CADDIE MASTER IN "KID BOOTS," AT THE WINTER GARDEN.

As Kid Boots, the caddie master at a Florida golf club who adds to his income by a little private bootlegging, Mr. Leslie Henson is the life and soul of the new musical comedy of that name at the Winter Garden Theatre.



A PERFECT ABLUTIONER: MR. CLAUDE HULBERT AS MENLO MANVILLE, THE SOCIAL OBSERVER, IN "KID BOOTS" AT THE WINTER GARDEN, DOING AN AMUSING DANCE OF BATH-ROOM ATTITUDES.

woe, too, written on her countenance, vibrating in her voice, in the lassitude of her movements. It was an unforgettable creation.



# HOME EVENTS: ROYAL INTEREST IN BRITISH ENTERPRISE.

PHOTOGRAPHS BY TOPICAL, G.P.U., AND PHOTOPRESS.



OPENED BY THE KING: THE NEW SPORTS GROUND AND PAVILION OF THE CIVIL SERVICE AT CHISWICK, SHOWING THE FIRST "RUGGER" MATCH PLAYED THERE IN PROGRESS, BETWEEN THE CIVIL SERVICE AND THE ROYAL NAVY.



EXAMINING A MODEL OF BIRMINGHAM'S TOWN-PLANNING AND ROAD-CONSTRUCTION SCHEME: MAYORS AT THE BIRMINGHAM SECTION OF THE BRITISH INDUSTRIES FAIR



PLACING A POUND NOTE IN THE FIRST MUNICIPAL BANK: THE DUKE OF YORK (LEFT) WITH THE LORD MAYOR OF BIRMINGHAM (CENTRE) AT THE FAIR.

The King's presence on the new Civil Service sports ground at Chiswick, on February 20, and the fact that his Majesty performed the opening ceremony himself, was an unexpected pleasure to those assembled there. It had been thought that the Duke of York, as president of the sports council, would open the ground. The King was surprised to find such a large and well-equipped ground, with five matches—football, hockey, and netball—in progress, besides lawn-tennis on thirty courts. He not only watched the "Rugger" match between



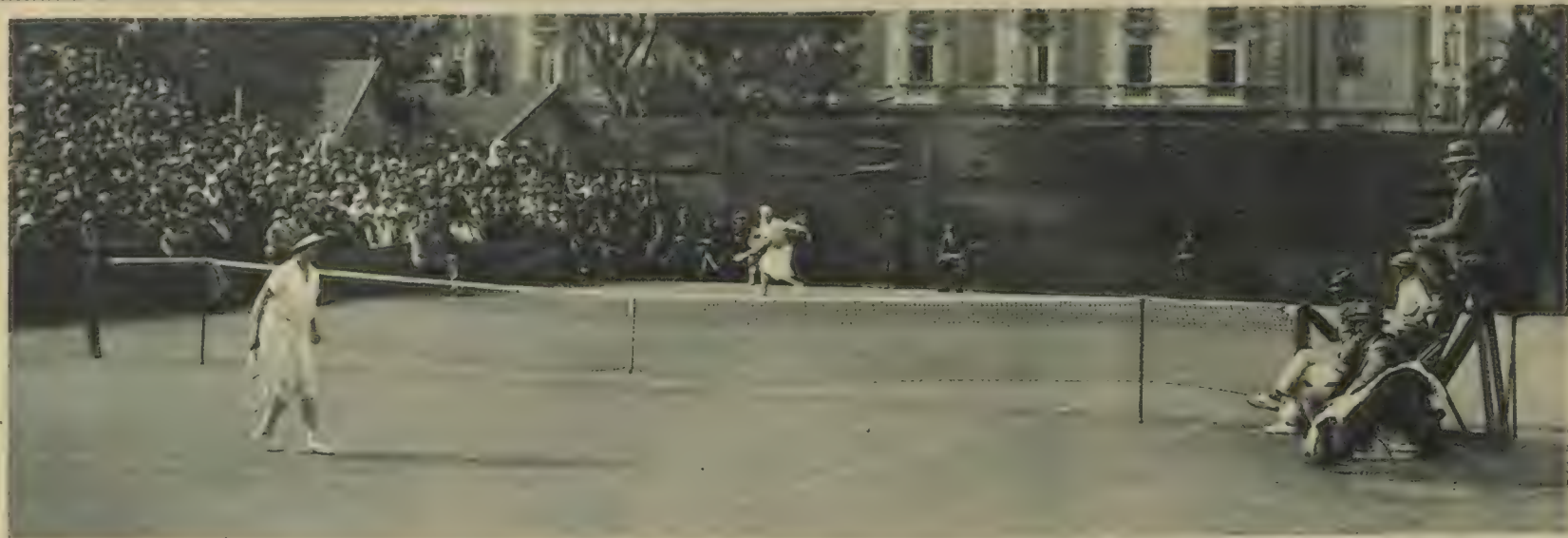
THE KING'S UNEXPECTED VISIT TO CHISWICK TO OPEN THE CIVIL SERVICE SPORTS GROUND: HIS MAJESTY WITH CAPTAINS OF TEAMS PLAYING THERE.

the Civil Service and the Navy, but visited the other matches, and, with the Duke of York, shook hands with all the teams. There were some 10,000 spectators, and among the royal party were the First Lord of the Admiralty and the Home Secretary. The Duke of York recently visited the Birmingham and Midlands section of the British Industries Fair. The Lord Mayor of Birmingham, Alderman Percival Bower, entertained there on February 16 the Lord Provost of Glasgow and the Lord Mayors of Liverpool, Manchester, Sheffield, Cardiff, and Norwich.

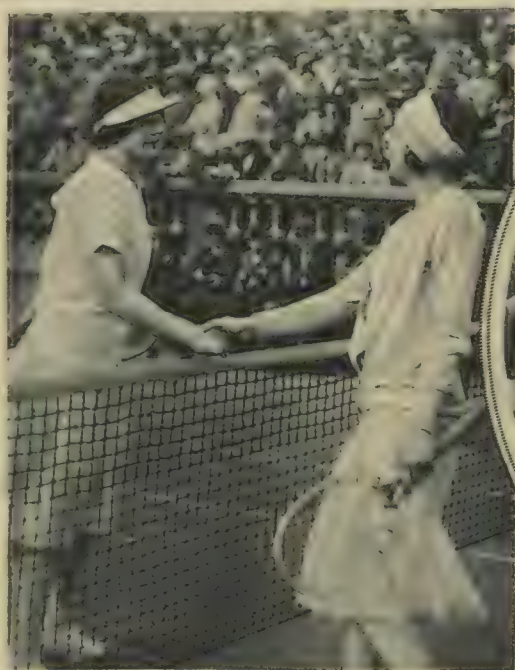


# A GREAT LAWN-TENNIS DUEL: LENGLEN v. WILLS AT CANNES.

PHOTOGRAPHS BY C.N., SPORT AND GENERAL, AND I.B.



AN EXAMPLE OF Mlle. LENGLEN'S WONDERFUL PLACING: MISS HELEN WILLS (ON THE NEAR SIDE OF THE NET) DOES NOT WASTE ENERGY IN PURSUING A BALL (SEEN TOWARDS THE EXTREME RIGHT OF THE COURT) THAT IS OBVIOUSLY BEYOND HER REACH.



CONGRATULATING HER CONQUEROR: MISS WILLS (LEFT) SHAKING HANDS WITH Mlle. LENGLEN.



STILL THE QUEEN OF THE COURTS: Mlle. LENGLEN IN A BOWER OF BOUQUETS AFTER HER VICTORY OVER MISS WILLS (STANDING ON RIGHT).



AFTER THEIR GREAT SINGLE AT CANNES: Mlle. SUZANNE LENGLEN (LEFT) AND MISS HELEN WILLS.



ONE OF Mlle. LENGLEN'S FOREHAND DRIVES JUST CLEARING THE NET (NEAR THE CENTRE): AN INCIDENT OF HER MEMORABLE MATCH WITH MISS HELEN WILLS (ON THE FAR SIDE) IN THE CARLTON TOURNAMENT AT CANNES.

Enormous interest was aroused by the match between Mlle. Suzanne Lenglen, lady lawn-tennis champion of the world, and Miss Helen Wills, the American lady champion, when they met in the final of the ladies' singles in the Carlton Tournament at Cannes on February 16. Mlle. Lenglen won in two straight sets—6—3 and 8—6, but the second set, as the score of games shows, was a desperate struggle. There was a remarkable incident in the twelfth game of this set, when a return by Miss Wills was regarded by both players as "out," and as deciding the set at 7—5, and with it the match in favour of Mlle. Lenglen. The linesman

(Lord Charles Hope), however, pointed out that he had not given Miss Wills's return as "out," and the match was resumed. The cup won by Mlle. Lenglen was presented to her by Mrs. Wills, the mother of her opponent. Mlle. Lenglen, it is said, has been advised by her doctor not to play in singles again for some time, and her next meeting with Miss Wills will probably be early in June, in the French International Championships on the Racing Club's Courts in the Bois de Boulogne. The only other tournaments in which she will play in singles will be the Franco-American match and the Wimbledon meeting.



# THE BLUE RIBBON OF COURSING: THE WATERLOO CUP.

PHOTOGRAPHS BY SPORT AND GENERAL AND G.P.U.



THE RUNNER-UP IN THE WATERLOO CUP: MR. R. RANK'S  
"RUNNING REIN."



SEMI-FINALS: (L. TO R.) LORD DALMENY WITH "DANGEROUS," MR. DENNY SMITH (TRAINER OF THE WINNER), MR. J. L. JARVIS WITH "JOVIAL JUDGE," AND MR. RANK WITH "RUNNING REIN."



DECORATING THE WINNER: MRS. DENNY SMITH, THE TRAINER'S WIFE, TYING THE BLUE RIBBON ON "JOVIAL JUDGE."



TAKING A REST BEFORE HIS FINAL EFFORT: MR. J. L. JARVIS'S  
"JOVIAL JUDGE," THE WINNER.



WINNER AND RUNNER-UP IN THE SLIPS FOR THE FINAL:  
MR. E. WILKINSON, THE SLIPPER, WITH "JOVIAL JUDGE"  
(LEFT) AND "RUNNING REIN."



WEARING HIS BLUE RIBBON AS WINNER OF THE WATERLOO CUP: MR. J. L. JARVIS'S  
"JOVIAL JUDGE."

The great event of the year in coursing, the Waterloo Cup meeting at Altcar, near Liverpool, ended on February 19 with a victory for Mr. Jack Jarvis's greyhound, "Jovial Judge," over Mr. R. Rank's "Running Rein," the runner-up. For the deciding course, Mr. E. Wilkinson, the slipper, effected a beautiful slip,

and for a time the dogs raced level, until "Jovial Judge" went ahead and reached the hare two lengths in front of the favourite. The winner was trained by Mr. Denny Smith, at Bury St. Edmund's. In the semi-finals Lord Dalmeny's "Dangerous" was beaten by "Running Rein."



# THE WORLD OF WOMEN.

LADY IRWIN has begun the social side of her duties for the Empire before she sets out for India, which she will soon be doing with her husband, the new Viceroy. She received the guests at Grosvenor House last week on the occasion of a ball given by the Victoria League, which has for its object the keeping

together of the Empire peoples and offering hospitality to visitors from overseas. The Prince of Wales, our Ambassador of Empire unity, was present. Court mourning being over, the occasion was brilliant and colourful, and decorations were worn. Lady Irwin is the younger of the Earl of Onslow's two sisters. She was married in the village church of Clendon in 1909, her husband being then the Hon. E. F. L. Wood, only surviving



WIFE OF THE VICEROY-ELECT OF INDIA: LADY IRWIN.  
Photograph by Hay Wrightson.

son of Viscount Halifax. The wedding was a pretty affair on a sunny September day, the bridal party walking across the long lawn to the house. There was no thought then that the young couple would represent our King in the great Indian Empire. Lady Irwin's only sister is Viscountess Elveden, whose husband gave £20,000 to Southend recently towards a hospital being built there. The sisters had a very fine education. Both were greatly interested in social progress, and in the care and training of children. Lady Irwin has three sons and one daughter; the latter had a twin sister who died in infancy; she has entered on her sixteenth year.

Mr. A. S. M. Hutchinson's dislike of publicity and personal advertisement is well known: it will be remembered that when the stage version of "If Winter Comes," his record best-seller novel, was produced at the St. James's, he deliberately absented himself from the house. So it was only in keeping with his retiring nature that he should have avoided any publicity in connection with his marriage. It was certainly a well-kept secret, as no news of his wedding to Miss Una Rosamund Bristow-Gapper leaked out until the day after the ceremony had taken place. The bride is the daughter of the late Mr. John Edward Bristow-Gapper, who was formerly on the personal staff of the Adjutant-General in India, and is a granddaughter of the late General Bristow. Mr. Hutchinson's books effected the introduction between her and her husband, and she is, naturally, a great admirer of his work. Mrs. Hutchinson shares her husband's literary tastes, and is a keen musician, who has composed a number of charming songs.

Miss Sylvia Paget chose the second day of Lent for her pretty country wedding, at East Cranmore

Church, to Mr. Christopher Chancellor, elder son of Sir John and Lady Chancellor, a very young-looking



THE WEDDING OF MISS SYLVIA PAGET: MR. AND MRS. CHRISTOPHER JOHN CHANCELLOR.  
Photograph by Bassano.

and handsome bridegroom, and, being dark, a contrast in looks to his very distinguished-looking and pretty bride. A reception was held by Lady Muriel Paget before the wedding at 35, Grosvenor Square, lent by Susan Duchess of Somerset. Lady Muriel, whose wonderful work during and after the war in the Balkan States won for her such admiration, received with the young couple. The American Ambassador brought Mrs. Houghton, looking very nice in black, with a long coat of brown marten worked in stripes, and a black velvet hat, and wearing some beautiful pearls. The German Ambassador came with Frau Sthamer, who is American, and is a charming-looking woman, always quietly and tastefully dressed. On this occasion she was in black. The presents were displayed in one of the suites of drawing-rooms, and a very handsome lot they were. Lord Glenconner gave a baby grand piano, and Lady Glenconner's gift to her sister was a dressing-case of emerald-green crushed morocco. The fittings were all of the finest shagreen. She also gave a three-fold gilt-framed large mirror. Sir Richard and Lady Muriel Paget gave jewellery and cheques and other things; and Lord and Lady Winchelsea, the bride's grandparents, the household linen. A house was another present, and, as it could not be displayed, a model house was placed on the card announcing the present.

The Marchioness of Titchfield is head of a committee to help the Invalid Children's Aid Association, which has raised for that very fine object a thousand a year for the past four or five years. Lady Titchfield now wants to keep to that good level, if possible to increase it, and is organising a ball to take place at Grosvenor House for the staffs of West-End houses. It will be a fancy-dress affair; there will be prizes presented by those who really love the work for sick and crippled children, and Lady Titchfield will herself act as judge. The only daughter of the late Lord Algernon and of Lady Algernon Gordon-Lennox, she married the elder of the two

September. They give every promise of keeping up the family good looks which are their heritage on both sides. Lady Titchfield is as simple and kindly in manner as she is pretty, and is a favourite with all who know her. Her ball will undoubtedly be a great success. There is much excitement in many households as to dress for the longed-for occasion, and the tickets are priced at 10s.; so that younger members of staffs are not excluded from the thought of enjoyment. Also, kindly heads of households are seeing to it that all shall have tickets.

A girls' stall at a sale is something of a novelty. One was held by Miss Aileen Guinness, eldest daughter of the Hon. Ernest and Mrs. Guinness, and her cousin, Miss Russell. Miss Guinness's sisters, Maureen and Oonagh, are not yet presented, but they joined in for the fun of the thing, with other young friends. Mrs. Guinness was not well enough to take any part in the sale, for which she lent her beautiful house. It was in aid of the Southern Irish Loyalists Relief Association. Few young girls have seen so much of the world as her daughters. They have cruised almost round it in their father's motor

yacht, *Fantome II.*, and had some adventurous times. They are high-spirited, happy-natured girls, full of fun and the joy of living.

The engagement is announced of Miss Clematis Waring, elder daughter of Major Walter and Lady Clementine Waring, to Captain George Campbell, only son of Sir Archibald and Lady Campbell of Succoth. Captain Campbell was in the Argyll and Sutherland Highlanders, and served in the Great War. Lady Clementine Waring is the Marquess of Tweeddale's only sister.

The bride-elect met with a shooting accident to her eye last season in Scotland. Happily, she is not at all disfigured. The wedding will probably be one of this season's events. The bride-elect's grandmother, the late Dowager Marchioness of Tweeddale, was one of the handsomest Peeresses of late Victorian and Edwardian times. The dress she wore at the historical fancy-dress ball at Devonshire House is in the London Museum. She possessed very fine emeralds, and wore them most successfully. Miss Clematis Waring was presented by her mother two seasons ago. She is an open-air girl, handsome, happy-natured, and a great favourite. Her mother took twenty-seven shipwrecked men into her house quite recently, and fed and cared for them, when they were landed from the wreck of their steamer.



THE ELDEST AND YOUNGEST DAUGHTERS OF THE HON. ERNEST AND MRS. GUINNESS: THE MISSES AILEEN AND OONAGH GUINNESS.  
Photograph by Hay Wrightson.



HELPER AT A STALL IN AID OF THE SOUTHERN IRISH LOYALISTS' RELIEF FUND: MISS MAUREEN GUINNESS.

Photograph by Yevonde.



THE AUTHOR OF "IF WINTER COMES," MARRIED LAST WEEK: MR. A. S. M. HUTCHINSON.



FORMERLY MISS BRISTOW-GAPPER: MRS. A. S. M. HUTCHINSON.

Photographs by E. O. Hoppe.

sons of the Duke and Duchess of Portland in August 1915. She had been, up to then, Maid of Honour to Queen Alexandra, who, with Princess Victoria, went to Welbeck Abbey for the wedding. Lord Titchfield, like heirs to thrones, was married from his own beautiful home. There are two little girls, the elder of whom will be ten in

The weddings before Lent were numerous, because some of the favourite churches for marriages will not permit any during the penitential season, and St. Margaret's is one. There are, of course, favourite churches where some Lenten weddings will take place. The mixed marriage of the Vicomte de Sibour and Miss Selfridge was at St. James's, Spanish Place, on the first Friday in Lent.

A. E. L.



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# Fashions & Fancies

PROVING THAT IT IS NOT ENTIRELY THE SILHOUETTE, BUT ALSO THE SKILFULLY PLACED BOWS AND EMBROIDERIES, WHICH ACHIEVE SMARTNESS FOR A FROCK IN THE NEW SPRING AND SUMMER MODES.

frilled ruching of the same part of the silk running from elbow to wrist on the long tight sleeve. Another boasts true-lovers' knots and chaplets of roses, embroidered all over the skirt in shaded ribbons outlined with gold thread, and some are hemmed with deep ruchings of taffeta in a contrasting shade. One of these models in black, edged with pink, had a ruffle to match of the same ruched ribbon; and who knows but that a parasol *en suite* may not make its appearance as the days grow more sunny, achieving quite a true *tableau-vivant* of the Victorian "lady of fashion"?

## Hats of Unspottable Velvet and Felt.

For sports and country hats which the weather cannot harm, Robert Heath, of Knightsbridge, S.W., enjoys an enviable reputation. Pictured on the left of this page are two simple little hats which are suitable for town and country. On the left is a practical beret, with a tiny brim, fashioned of unspottable velvet; and above a brown felt with a double felt adjustable brim. Velvet berets in various shapes and in all sizes range from £2 2s., and felts from 30s. Then there is an infinite variety of straw hats in every colour, wide-brimmed shady affairs in leghorn and bangkok, which will be worn everywhere in the spring and summer.

## Fascinating Lingerie.

There are fashions in lingerie, as in everything else, and the latest models are rather more elaborate than before. Godets of net and pleated side-panels are much in evidence, and lace is used extensively instead of simple embroideries. At Robinson and Cleaver's, Regent Street, W., were sketched the fascinating affairs pictured above. The camiknickers are of gold georgette and lace, trimmed with tiny raised silken flowers, and the Princess petticoat of white crêpe de Chine has inset godets at the side. Its price is 22s. 9d. Another new garment is a camiknickers and petticoat combined, the latter buttoning on the waist. In crêpe de Chine, piped with a contrasting colour, the price is 63s. 9d. Crêpe de Chine nighties trimmed with lace can be secured for 29s. 9d., and camiknickers of the same material trimmed with godets and borders of coffee-tinted lace are 18s. 11d. Those who prefer schappe will find chemise and knickers in several colours available for 11s. 9d. each.

## Scarves in Liberty Designs.

Pen and ink can give no adequate idea of the beauty of the designs and colours in the scarves to be found at Liberty's, Regent St., W. Imagination must paint those pictured below in the most artistic tints. The one in the centre is of net, hand-darned in lovely colours, and the others are of

At Liberty's, Regent Street, W., were sketched these lovely scarves in the famous Liberty designs and colourings. The one in the centre is of net hand-darned in many shades, and the others are of hand-blocked crêpe de Chine.

Immune from harm by the weather are these unspottable hats for town and country from Robert Heath, Knightsbridge, S.W. The beret on the left is of velvet, and the small hat above of brown felt, trimmed with gros-grain.

## Original Touches that are Much in Vogue.

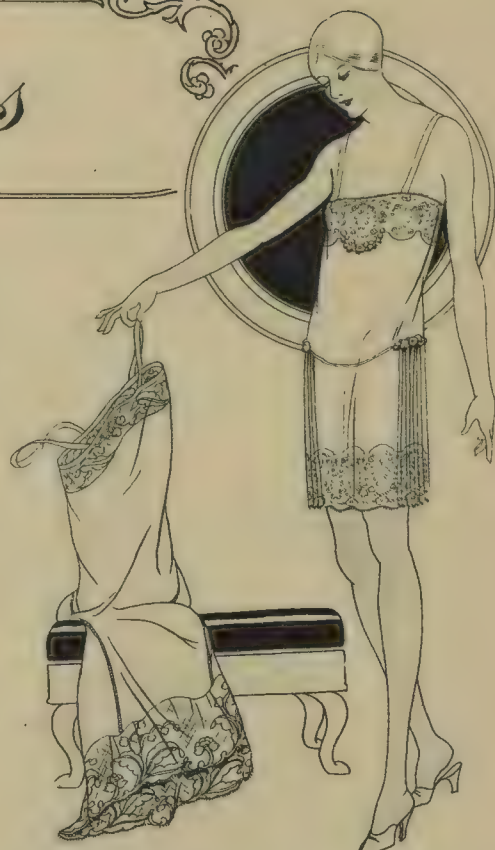
The simplest frocks can be made to look surprisingly smart this season with the addition of one of those subtle finishing touches

which are present in the newest models. Large bows of velvet or of gros grain ribbon in some striking colour are to be seen posed at the back, front, or side of any number of slim lace frocks; while one of georgette may boast a butterfly bow of tulle on the left shoulder with long, fluttering streamers, and a third, a scarf matching the frock, tied tightly round the neck, ending in an amusing little bow at one side. The "dog collar" evening frock is another innovation which suits the Eton-cropped head to perfection. One lovely creation of red georgette, richly embroidered at the waist with a deep band of diamanté and crystals, has the high corsage gathered to an upright collar of the same embroidery. The back of the dress is cut in a deep V décolletage, crossed at intervals with shimmering embroidered straps.

## The Frock and the Underdress.

The mode for light afternoon frocks promises to be a filmy overdress opening on a fourreau of some contrasting material.

Printed chiffon patterned with intricate "jazz" designs is a favourite material, showing a plain underdress of satin. Black lace over mushroom pink chiffon is also much in vogue, and a frock of this genre may have lace sleeves tight to the elbow ending with plissé chiffon ruffles falling over the wrists, and long pennons, finished in the same way, knotted loosely in the centre of the back. The taffeta picture frock is, of course, a formidable rival, and there are many fascinating ways of decorating these attractive affairs. One model is expressed in black taffeta with the gaily striped border used to edge the skirt, and a



Gold georgette trimmed with lace and raised silk flowers expresses these fascinating camiknickers, and white crêpe de Chine and lace the Princess petticoat. They were sketched at Robinson and Cleaver's, Regent St., W.

hand-blocked crêpe de Chine. Those of printed ninon are obtainable for 21s., and of printed shantung for 9s. 6d. Collars of this fascinating darning work on net can be secured for 12s. 6d.; and another delightful novelty in the same department is the Rumanian embroidery, with its effective colour-schemes. Jumpers of white linen, decorated with this embroidery—which is, of course, hand-done and washes splendidly—can be secured from 35s.

## Two-Guinea Frocks of Yoru Crêpe.

Useful items of the spring and summer wardrobes are the pretty house frocks of Yoru crêpe at Liberty's, which cost only 42s. each. They are available in three different styles and sizes, and in no fewer than fourteen colours. One is completed with panels of hand-printed silk, and has inverted pleats in the skirt, and another is embroidered with flax thread in various colours, the skirt being knife-pleated at the sides. For the woman with a tendency to stoutness, the model cut on slimming cross-over lines is particularly attractive.

## A Forty-Eighth Anniversary Sale.

Very special bargains are being offered in the spring sale at Gamage's, Holborn, E.C., which is now in progress, for it is the forty-eighth anniversary sale. There are well-tailored, double-breasted coats for town and country in real Scotch tweed coating, available for 20s., and cashmere mackintoshes, fully guaranteed, are available for 13s. 9d., in such fashionable shades as parma violet, almond green, and airman-blue.



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## THE TWO EUROPEAN POLITICAL CRISES.

(Continued from Page 354.)

the classes which had been the directors under the old régime to keep or recover the power which was escaping them or which had escaped them. They profited, and still everywhere profit, by the errors committed by the parties and organs which represent the People; they even sought and still seek to aggravate them.

Sufficiently severe in Italy and Germany, and a blind fury in Hungary, this struggle between the old world, which does not want to abdicate, and the new world, which is not yet capable of replacing it, is the key to all the often enigmatical events by which Europe has been disturbed during the past seven years. The old Parliamentary countries, for instance, are inclined to see in the events in Italy a reaction against the incoherences, instabilities, and abuses of Parliamentarism. Nothing is more untrue. Whether the Parliamentary system be good or bad, Italy cannot repudiate it, for the simple reason that she never possessed it. That which fell in Italy after the war was not the Parliamentary system, but the old mixed régime, in which the Government and Parliament mutually controlled each other. That mixed régime fell because the Government had no longer the strength to control universal suffrage and Parliament, and universal suffrage had not yet the necessary strength to take the control and direction of the State.

In Italy it was possible to reduce Parliament to powerlessness by a *coup d'état*, not because it had governed badly, but because, never having really governed, it was the most feeble of all the great public powers. Germany gives us an indirect proof of this. We have seen that in the mixed German pre-war system the Reichstag was a stronger power than the Italian Parliament; that, although its rights were theoretically more circumscribed, it used them with greater energy; that the political parties had far greater importance and better organisation; that the Press was much more numerous and widespread; and that public opinion was more vigilant and active. In fact, when the monarchy fell in 1918, the German people had already made a sort of apprenticeship in power. This difference explains to us why efforts at *coups d'état* of the kind which succeeded in Italy failed in Germany, despite their being favoured by very powerful social forces. The organisation of parties and the comparative preparation of the public mind have up till now supported the German Republic in the gravest difficulties, and thus authorise impartial observers not to be entirely pessimistic as to the future.

But, although the crisis is of different intensity and takes on different forms in every country, it has everywhere the same cause—in Hungary as in Italy, in Germany as in Austria: it is the dissolution of monarchico-democratic government; the impossibility, in face of which both the old social forces and the new ones find themselves, either of governing alone or governing together. It would be audacious to try to guess how the crisis will be solved in

each country, but it is no longer doubtful that it will be long and difficult everywhere, in Germany as in Italy, in Austria as in Hungary and the Balkan countries.

The most simple and logical solution would be for those countries to adopt the integral Parliamentary system as it has so long existed in France and in England. As the mixed system of government is no longer possible, the peoples have only the choice between a white or red dictatorship of force, or representative government as it was created in the nineteenth century. How could the peoples descended from the old civilisations be for a moment in doubt as to this choice, if the world were governed by common-sense? Whatever the inconveniences and the faults of representative government may be, they are far less than those of dictatorships based on force and of contestable legitimacy.

But wisdom only influences the world up to a certain point. Always a difficult matter, the task of organising a representative Government has been rendered much more difficult, in the countries which lived until 1914 under the demo-monarchy, by the crisis of Parliamentarism in the old Parliamentary countries. If in Italy and Germany clear-sighted minds were disposed to adopt a form of government of incontestable legitimacy and subject to serious control, even with all the weaknesses of the representative régime as it has existed until now, the masses would everywhere still allow themselves to be impressed by the difficulties with which France, England, and Switzerland are struggling. Why should they adopt, at the price of a great effort, a political system with which those countries that have long enjoyed it declare themselves to be dissatisfied?

It is upon this point that the two political crises from which Europe is suffering, that of the old Parliamentary countries and that of the former mixed Governments, act one upon another and are almost fused into a single crisis. If France, England, and Switzerland should succeed in rapidly solving their difficulties by adapting their old system to the new necessities without destroying it, that solution of the crisis, which would be the most simple and most rational for the countries that formerly had mixed Governments, would become much easier.

A considerable influence will also be exercised by Germany. Of all the countries which before 1914 were governed by demo-monarchy, Germany was the strongest. It is she who since 1870 has sustained mixed government in all countries by her example and her influence, by presenting a solution of the great political problem of the nineteenth century, the happy mean between Russian absolutism and French republicanism. She it was who, after 1918, made the greatest effort among all the nations of the former mixed Governments to establish an integral representative régime and make it really work. If the success of this effort still remains doubtful, the effort itself is in certain ways remarkable. The Constitution of the German Republic has even tried to find a remedy for certain faults of the old Parliamentarism, for which England and France are still looking unsuccessfully. It has, for

instance, made short periods of legal dictatorship possible, which, instead of being a menace to the representative régime, should, on the contrary, be a support to it.

That is why the fate of the German Republic is to-day a subject of general interest to Europe. If an integral representative régime is established in Germany, the example would have a great effect on all the countries which since 1870 and until 1914 were under her influence, and find themselves to-day in difficulties analogous to hers. Serious political troubles in Germany, *coups d'état*, or revolutions, would increase by their repercussions the state of disorder into which the fall of the monarchical system threw a part of Europe seven years ago, that part which for nearly half a century had been under the double sceptre of king and people.

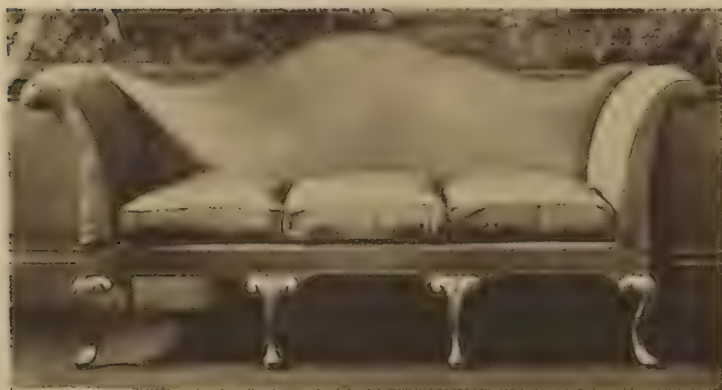
Yet another Regent Street shop, and almost the last building of the old Regent Street, is to be demolished to give place to one of those palatial edifices for which this thoroughfare is becoming renowned. We refer to the premises occupied by the Goldsmiths and Silversmiths Company for nearly fifty years, and, although comprising what was originally four shops—106, 108, 110, 112—always known as "112." The directors are anxious the public should realise that in spite of rebuilding, formidable though this question is, arrangements have been made whereby there will be no disorganisation of the smallest detail of the company's vast and increasing business. Customers' comfort has been the first consideration, and the maintenance of the company's traditional "courtesy with service" is assured to all and everyone. As always, visitors are welcome to the company's showrooms to view, without being importuned, the fine jewels displayed there.

Many of our readers will no doubt be glad to support an effort to raise a "Memorial to the Nurses of the British Empire who fell in the Great War." Lady Dufferin, as Chairman of the Appeal Committee, writes: "The Duke of Connaught has signified his warm approval of the scheme, and I feel sure that the officers and men of the Army and Navy and Air Force, who know what skilled nursing meant to the sick and wounded during and since the war, will be glad to contribute a small sum as a token of their gratitude." The proposed Memorial is to be a Nurses' Home in connection with the Elizabeth Garrett Anderson Hospital, on the walls of which the names of all the oversea nurses who fell in the war will be inscribed. All contributions should be sent to "The Secretary, Memorial Appeal," Elizabeth Garrett Anderson Hospital, 144, Euston Road, London, N.W.1.



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## THE PLAYHOUSES.

### "WILDFLOWER." AT THE SHAFTESBURY.

IT is a notorious but at the same time disturbing fact that all our musical comedies in London are coming from America, with consequences far from pleasant for English librettists and English

even eliminate financial risk. London's taste is not necessarily New York's, and poor musical comedies as well as good ones succeed in America. It is difficult, for instance, to be enthusiastic about the latest importation, "Wildflower." It has some bright tunes, though they are too often repeated; it introduces in Miss Kitty Reidy an actress with an engaging personality and a pretty voice; the members of its male chorus are alert and admirably drilled; and there is some acrobatic dancing that some playgoers may like. On the other hand, there is a sad lack of fun, and we have the spectacle of accomplished artists such as Mr. Peter Gawthorne, Miss Julie Hartley-Milburn, Mr. Weguelin, and Mr. Mark Daly struggling hard with the dulllest material.

### "IS ZAT SO?" AT THE APOLLO.

Though we are getting too many plays of one kind from across the Atlantic, no one wants a ban put on American drama in English playhouses. There is one type of piece America does uncommonly well, and for this type, of which "Is Zat So?" is an example, there will always be a welcome in London. Virtually this is one prolonged duologue between a couple of American

back-chat comedians, and as each has an individuality of his own, and the individualities are in marked contrast and are exploited in droll characters and droll jargon, the comedians in question, Mr. James Gleason and Mr. Robert Armstrong, provide a feast of amusement. It is a safe prediction to make that their "Hap" and "Chick" will be as popular as ever were Potash and Perlmutter. Chick is a pugilist,

only ferocious in a fight, otherwise mild and almost sheepish in disposition and submissive to Hap; for Hap is his trainer, thin by the side of his big charge, but sharp as a needle in his wit and able to cow him by superiority of mind. For the purposes of an absurd plot they are made to masquerade as butler and footman, but it is their interchanges of talk and interactions of temper which are all that matters, and the fun that the mastery of will over brawn thus affords is maintained triumphantly so long as the two clever actors are on the stage together.



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composers. Managers, with rent charges ruling so high, and production costs proportionately heavy, seem resolved to present here nothing but assured successes, and America serves as their barometer. This piece or that has had a year's run in the United States; it must, therefore, do well in London. That seems their policy, and it is fortunate for other forms of our drama that America's stock of plays for export is practically confined to musical comedy, and that other kinds, in its turn, it imports. Bad as our new London system is for the home market, it does not



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## TALKING MACHINE NOTES.

## SOME NEW RECORDS.

## "HIS MASTER'S VOICE."

HITHERTO the "King of Instruments" has been put down as being more or less hopeless from the recording point of view, and for some years no records of the real pipe organ have been forthcoming. The reasons were not far to seek. A grand organ is about the size of a small house, and, when being played fully, emits sound from a hundred different vents over a wide area. The bellows, trackers, and other parts of the mechanism, especially in older organs, are often noisy when listened to at close range, and a record made under ordinary conditions would sound rather like a furniture removal with musical effects (off). Moreover, the bass (pedal) notes, which give to the organ its characteristic grandeur, its richness and volume, had defied all attempts to record them.

New methods of recording have solved the problem to a very considerable extent, and during the last couple of months really successful reproductions of organ-playing have made their appearance on "His Master's Voice" records. The first is a simple fantasia on Christmas hymns and carols. The second, issued at the beginning of this month, comprises "The Lost Chord," played by C. Whitaker-Wilson, and Handel's "Largo," played by Gatty Sellars—all faithful reproductions of the organ tone. The mid-monthly list, just to hand, includes a record (No. C.1238) of some bona-fide organ music—Boëllmann's "Suite Gothique"—which will provide a thrill for lovers of the organ. Close your eyes, and you are listening to a big modern organ finely played by Herbert Dawson. It is amazing that a few weeks should have seen one of the most recalcitrant recording instruments made docile and successful, and it remains now to be seen how some of the more austere organ classics lend themselves to these new methods. From the samples we have had in the records noted above, there seems nothing in the way—providing that the necessary encouragement be given by the gramophone public in the form of purchases—to prevent the building up of a comprehensive repertoire of first-class organ music.

Another remarkable record is issued this month which opens the door to almost endless possibilities in the way of "big" recording. Two of the "Messiah" choruses, "Lift up your Heads" and "Worthy is the Lamb," were actually recorded at the Royal Choral Society's New Year performance. The choir, 800

strong, and the Royal Albert Hall orchestra of 80 performers, together with the organ, are heard with extraordinary fidelity, even the slight echo of the huge building being reproduced. Indeed, anyone who has attended the performances of the Royal Choral Society will feel that it could not be done by any



A GREAT SINGER, OF WHOM ANOTHER POSTHUMOUS GRAMOPHONE RECORD HAS RECENTLY BEEN ISSUED: THE LATE ENRICO CARUSO.

One of Caruso's last gramophone records has been issued this month. During his lifetime he made hundreds of records, and those still available cover his career from 1902 until within a few weeks of his death in 1921.

other body of singers in any other hall. Seldom, if ever, have I received so vivid an impression of personality through the medium of the gramophone, and the Gramophone Company deserve the thanks of us all for their new pioneer work and its more than interesting results.

Other "His Master's Voice" records include a double-sided Caruso disc, which makes one realise that he has no successor so far. One side contains "Sol-tanto a te" (Only for you), by Fucito, and the other "Vaghissima Sembianza" (A Vague Resemblance), by Donaudy. The Glasgow Orpheus Choir gave "Summer is Gone" (Coleridge-Taylor) and "Cargoes" (Balfour Gardiner). Both are excellently sung, as is to be expected from this fine choir, and the recording is very good indeed. Paul Robeson has made a record of one of the most beautiful of the Negro Spirituals, "Steal Away," and his rich tones suit admirably the negro convict song, "Water Boy." Quite a remarkable record in its way is "Oh, Miss Hannah!" and "Collegiate," sung by The Revellers. They have the perfect negro sense of rhythm, which never falters, however many tricks they play with it, and their voices and "effects" are quite fascinating. Jack Smith has introduced a new recording manner, the "intimate," in which he sings scarcely above a whisper, yet every word is easily heard. "Cecilia" is certainly well worth getting; it is quite a cameo. Harold Samuel has added another record to his repertoire—Bach, of course—the "Prelude," "Allemande," and "Courante" from the "Partita in B flat." The "Partita" is a suite of dance movements, and the one in question is the first of six written by Bach.

"COLUMBIA."

The big work issued this month is a practically complete recording of Chopin's "Sonata in B Minor," played by Percy Grainger. Chopin wrote only three sonatas, for he did not seem fond of restricted musical forms, but preferred to invent new ones for himself. The first, Op. 4 in C minor, is seldom played. The second, Op. 35 in B minor, is a fine work, and contains the celebrated Funeral March. The third, Op. 58, is the one now recorded, and contains much that calls for sheer virtuosity in the execution, particularly in the Finale, with its amazing runs and flourishes. Percy Grainger gives a very sound performance, at times rising to real heights, and the three double-sided records containing the sonata are a valuable addition to the permanent gramophone library. W. H. Squire plays two 'cello pieces, "Arietta" (Alcock) and "Jig" (Charles Wood), with great precision and finish. Ulysses Lappas sings two Greek folk-songs, "My Love, Get Married" and "Old Demos." They are finely rendered in the original language. The London String Quartet has chosen Frank Bridge's "Three Idylls," and gives a very pleasing account of this charming modern work on two double-sided records. STYLUS.

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## THE CHRONICLE OF THE CAR.

The Stopping  
Power of  
Brakes.

I see it is claimed for a well-known American car that its four-wheel brakes are capable of bringing it to a stop in 35 ft. from a speed of sixty miles an hour. I should very much like to have it demonstrated to me, because until I have seen it done I do not believe it. Not that I would for a moment suggest that there is any deliberate attempt to mislead, but there seems to be an obvious error somewhere. I should say that in some way yards have become feet. Even if the car can be stopped at that speed in 35 yards, I should say its brakes are about the most efficient fitted to any car of the day. The best brakes I have had any experience of are those on the new Rolls-Royce "Phantom" chassis, which are perfectly wonderful in their smoothness and stopping power; but, although I did not actually measure the distance occupied

authority, gives it as his experience that the Rolls-Royce pulls up in 36 ft. from a speed of 35 miles an hour. This is about the best to be expected, since the theoretical maximum for pulling up at this speed, assuming the brake gear to be in order, is 115 feet. The Rolls, therefore, beats this maximum handsomely (as it should), but its best is a long way outside the claim made for the American car, which claim, as I have said, I do not accept until it has been shown to me. As a matter of fact, what is claimed is an utter impossibility.

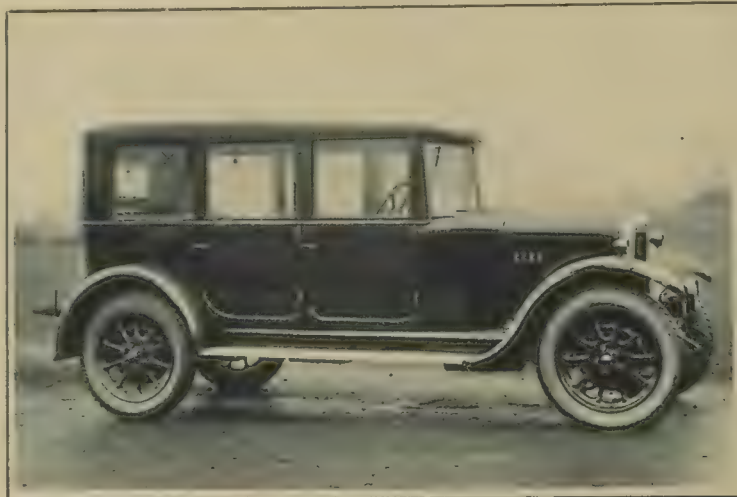
On this subject of braking in general, and four-wheel brakes in particular, systems differ materially in their efficiency. If we take the generality of cars which are braked on all four wheels, I think we shall find that, where the system depends upon mechanical operation without any servo mechanism to help, the actual stopping-power is not appreciably greater than in the case of the same car with really good rear-wheel brakes only. It is better, but not much. Where the four-wheel brakes do score, however, is in the added security they give, particularly on greasy roads. To take a case in point, I own a car which normally is braked on the rear wheels only. Its brakes are very good indeed—better than many four-wheel systems whose acquaintance I have made. Recently, and with the concurrence of the makers, I had brakes fitted to the front wheels. My experience since the change is that I have no material increase of stopping power, but the car is very much more stable under braking than it was—I can do things with it which I should not have dared to do with the rear wheel brakes alone. I do think the car-owner should be educated out of the idea

that four-wheel brakes are designed so that he may be able to pull up his car in extraordinarily short distances from phenomenal road speeds. Generally



IN NEW ZEALAND: A 21-H.P. SIX-CYLINDER LANCHESTER TOURING CAR. In a letter to the Lanchester Company, the owner says: "We are delighted with the appearance of the car, the mechanism and beautiful finish, and with the running. The springing on our rough roads is amazing. None of my passengers can credit that I am not on balloon tyres until I show them."

in pulling up, I should say that at their best they did not do quite as well as a dead stop from 60 m.p.h. in 35 yards. A friend of mine, who is a well-known



THE STANDARD 14-H.P. "PALL MALL" SALOON: A CAR OF DISTINCTION.

speaking, he cannot; but the four-wheel system will get him out of lots of trouble owing to the almost total elimination of the danger of braking skids. For that quality alone it is worth while, and well worth while. Of course, there are servo-assisted brakes which will pull up a car in an astonishingly short distance, but they are only embodied in the design of really expensive cars.

Citroën  
Developments.

The reimposition of the McKenna duties, it is well known, led more than one Continental and American motor manufacturer with an established connection in this country to the contemplation of erecting a manufacturing plant here. Rumours have been rife of huge works to be erected here and there by motor and tyre manufacturers concerned with the preservation of the British end of their business, and now we see the first of these enterprises in actual being. Last week, M. André Citroën, whose name has become one to conjure with in the automobile world, opened his new British factory at Slough, where, in the course of the next two years, he expects to manufacture some 60,000

(Continued on Page 384.)

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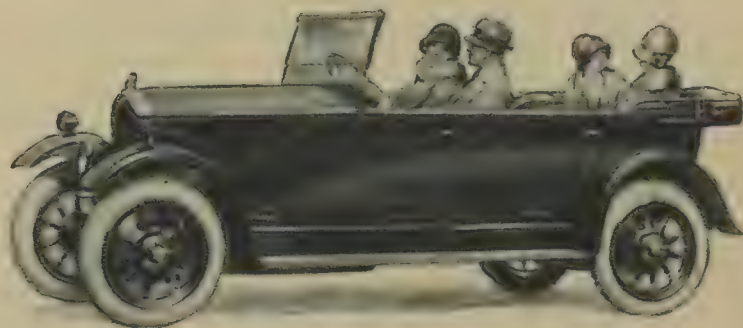
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## CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

## CHESS IN RUSSIA.

Game played in the International Masters' Tournament held at Moscow, between Messrs. CAPABLANCA and ILJIN GENEWSKY.

## (Sicilian Defence.)

WHITE (Mr. C.) BLACK (Mr. I. G.)  
 1. P to K 4th P to Q B 4th  
 2. Q Kt to B 3rd Q Kt to B 3rd  
 3. P to K Kt 3rd P to K Kt 3rd  
 4. B to Kt 2nd B to Kt 2nd  
 5. K Kt to K and P to Q 3rd  
 6. P to Q 3rd Kt to B 3rd  
 7. Castles Castles  
 8. P to K R 3rd P to Q R 3rd  
 9. B to K 3rd B to Q 2nd  
 10. Q to Q 2nd R to K sq  
 11. Kt to Q sq

All book so far, but here White makes a fresh departure.

17. R to Q B sq  
 12. P to Q B 3rd Q to R 4th  
 13. P to K Kt 4th K R to Q sq

Showing signs of taking the offensive against his formidable opponent, whose development seems cautiously slow.

14. P to K B 4th B to K sq  
 15. P to Kt 5th Kt to Q 2nd  
 16. P to B 5th P to Kt 4th  
 17. Kt to B 4th P to Kt 5th

Measuring the strength of White's attack with admirable coolness, and gaining ground at the same time for his own counter-demonstration on the Queen's wing.

18. P to B 6th B to B sq  
 19. Kt to B 2nd Kt P takes P  
 20. Kt P takes P P to K 3rd  
 21. P to K R 4th R to Kt sq  
 22. P to R 5th R to Kt 3rd  
 23. P takes P P takes P

SOLUTION OF PROBLEM No. 3972.—By ARTHUR MOSELEY, BRISBANE.

WHITE BLACK  
 1. Q to R 4th Anything  
 2. Mates accordingly.

An attractive composition, with a good key and a pleasing variety of skilful mates. Without possessing any artful guiles, it has a quiet charm of its own that won the appreciation of many solvers, who also reciprocate the kindly good feelings of which it is the expression.

H FILMER (Faversham).—Your suggested solution for 3972 is met by 1. — K to K 4th.

E BESFER (Y.M.C.A., Fort Monroe, Va., U.S.A.).—You have not provided for the defence of 1. — K to Q Kt 3rd in the solution you offer for No. 3970. As regards Christmas Nuts, we credit you with four points, assuming that in No. 6 you meant R to K Kt 6th, instead of R to K Kt 7th, a square to which the piece cannot go.

J HANNEN (Newburgh, N.Y.).—You are quite right; White's second move in the solution of No. 3969 should have been printed Kt from B 3rd to Q 5th (ch). It scarcely requires, however, the faculties of a Sherlock Holmes to deduce what square was meant.—Can you cite a single instance where we have "preached the rule" that no capture should be made in the key move of a problem? So far as pawns are concerned, we have always recognised a capture as valid. As regards pieces, well, there is a famous problem of Loyd's beginning 1. P takes B.

PROBLEM No. 3974.—By L. W. CAFFERATA.

BLACK.



WHITE.

White to play, and mate in three moves.

J E HOUSEMAN (Chicoutimi, Quebec).—Very pleased to hear from you again. You will see you are correct about No. 2 of the Christmas Nuts, and have given you credit accordingly.

WALTER RUSSELL (City of London Chess Club).—Many thanks for your most acceptable budget.

E. BOSWELL (Lancaster).—A very curious position, with a solution quite after our own heart. We are much obliged.

J W SMEDLEY (Brooklyn).—We presume in your solution of No. 5 of Christmas Nuts you mean Kt takes P, as K takes P is not on the

board. It is a perfectly permissible move, and we have given you credit for the solution.

M S MAUGHAN (Barton-on-Sea).—The "Nuts" were a rather tough lot, but you will profit by their study. It is not a big step from two to three movers. We hope you will try to take it.

J WILLING (Philadelphia).—It quite brings back old times to hear from you once more.

B E CATCHPOLE (Golders Green).—The key move is quite sufficient.

H BURGESS and E G B BARLOW.—Thanks for problems duly to hand.

CORRECT SOLUTIONS OF PROBLEM No. 3968 received from John M Tso (Hong Kong); of No. 3969 from C C Warrington (Cheyenne, Wyoming); of No. 3970 from J E Houseman (Chicoutimi, Quebec), C C Warrington (Cheyenne, Wyoming), and J W Smedley (Brooklyn, N.Y.); of No. 3971 from Franz Nidetzky (Vienna), and Charles Willing (Philadelphia, Pa.); of No. 3972 from V G Walrond (Haslington), H Heshmat (Cairo), G A Rowley (Yatton), W C D Smith (Northampton), P J Wood (Wakefield), M S Maughan (Barton-on-Sea), E J Gibbs (East Ham), and F J Fallwell (Caterham); and of No. 3973 from R B Pearce (Happisburgh), J T Bridge (Colchester), J Hunter (Leicester), E G B Barlow (Bournemouth), L W Cafferata (Farndon), A Edmeston (Worsley), S Caldwell (Hove), H Burgess (St. Leonards-on-Sea), M S Maughan (Barton-on-Sea), R P Nicholson (Crayke), W Whitehouse (Kidderminster), J P S (Cricklewood), J C Kruse (Ravenscourt Park), C H Watson (Masham), H W Satow (Bangor), C B S (Canterbury), P J Wood (Wakefield), G Stillingfleet Johnson (Cobham), M S Maughan (Barton-on-Sea), R B N (Tewkesbury), M E Jowett (Grange-on-Sands), and B C Catchpole (Golders Green).

CORRECT SOLUTIONS OF CHRISTMAS NUTS received from Y.M.C.A. (Fort Monroe, Va., U.S.A.), 4; J E Houseman (Chicoutimi), 3; J W Smedley (Brooklyn, N.Y.), 4; C C Warrington (Cheyenne, Wyoming), 5; and J Hannen (Newburgh, N.Y.), 4 additional.

That famous work of reference, "Burke's Peerage, Baronetage, and Knightage," which this year reaches its hundredth anniversary, has not been issued until the end of February in order that a list of the New Year Honours might be added, and thus make the 1926 edition absolutely up to date. One of Burke's great features is, of course, the admirable genealogies and historic accounts which are given in every instance. Sir Bernard Burke, B.C., LL.D., Ulster King of Arms, and Mr. Ashworth P. Burke, are the authors of these; and Mr. Alfred T. Butler is the editor. The volume also contains the Royal Lineage and a number of other interesting features, including the Relative Table of Precedence, and some notes on dukedoms, for which the editor states he is indebted to Colonel C. H. Gordon-Pirrie. It is fully illustrated with coats-of-arms, and is one of the standard works which should find a place in every library of reference.



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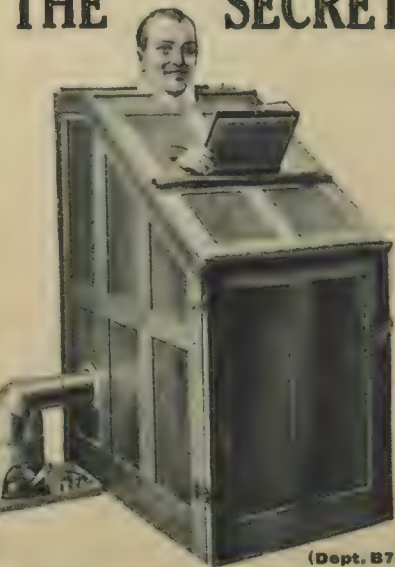
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are all you need to thoroughly clean your carpet and restore it to its original brilliance. A 9d. ball will clean a large carpet. Sold at all Stores. 60 years' reputation. Sample 2d. stamps.  
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tints grey or faded hair any natural shade desired—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Of all Chemists, Stores and Hairdressers, 2/6 or direct:—

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When a mother has proved the worth of Mellin's Food with one baby the next arrival is sure to be fed on the same trustworthy food. There is the best of all evidence daily before her eyes—a happy, sturdy, thriving boy or girl. Read the enthusiastic letter from a happy mother reproduced here. There is no more perfect substitute for breast milk than Mellin's Food, mixed with cow's milk according to baby's age. It gives baby all that is necessary for firm flesh, strong bone, sound teeth and all-round development.

## Mellin's Food

The Food that Feeds

There is no fear of indigestion or unsuitability with Mellin's Food. One of its greatest advantages is the ease with which all babies, even those with poor digestive powers, can assimilate it. If your baby has digestive troubles the problem may be solved at once by the use of Mellin's Food.

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Obtainable of all Chemists.



Baby Joan Thompson.

From a Mother who knows Mellin's Food.

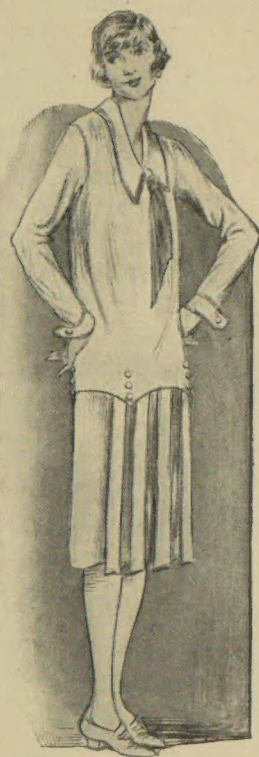
(Mrs.)

W. H. Thompson, 9, Lower Mallow St., Limerick, Ireland.

"I am enclosing photograph of Baby 'Joan,' which was taken at four and a-half months. I have had her weighed at five months when her weight was 17½ lbs. I have been giving baby Mellin's Food for the past seven months, and I cannot speak too highly of it, in fact I have recommended it to all my friends."

**FREE SAMPLE** of Mellin's Food together with an invaluable book for Mothers, "How to Feed the Baby," will be sent on application. Please state baby's age and write Dept. E 187, Mellin's Food Ltd., London, S.E. 15.

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For Cleaning and Polishing all Metals (including Silver) and Glass (Windows, Mirrors, &c.) Sold in Tins, 3d., 4d., 7d. and 1/3.

Also in 1/2, 1, and 1 gallon Cans.  
Wellington Emery & Black Lead Mills, London, S.E.



Continued from page 380.]

cars per annum. At the moment, there are two shops in operation, with about half-a-million square feet of floor-space, while there is further land available to the amount of 60 acres to allow for extension. All the plant which has been installed is of the most up-to-date character and calculated for production on a large scale, as, indeed, it must be if M. Citroën is to attain his objective. As to that, we have only to remember the way in which this real captain of industry has created an enormous business out of nothing in the few years which have passed since the end of the war.

For the time being the Slough works are not running at full capacity, but when things get really going they will provide for the employment of more than five thousand hands. The new 114-h.p. Citroën, which made its début at the Brussels Show, is being built there, and other models will follow as the works get into their stride. This move of M. Citroën is a bold one, and I imagine the general opinion is that not only is he to be congratulated on the enterprise,

but it is also a matter for satisfaction that so prominent a French constructor should have come to England to find much-needed employment for some thousands of operatives.

W. W.

"Successful Advertising" is the title of an exceedingly useful and stimulating book by Mr. Philip Smith, published (at the price of 10s. 6d.) by the well-known "firm in a hundred," of which he is the head—Smith's Advertising Agency, Ltd., Publicity House, 100, Fleet Street. What Mr. Smith does not know about advertising is not knowledge, and here we have the whole art of advertisement—the key to modern business expansion—set forth clearly and readably both in theory and practice, with abundant illustrations and tabular data. Mr. Smith in a preface recalls the foundation of S.A.A. by his father, Thomas Smith, forty-seven years ago, and mentions the recent introduction into the firm of his own eldest son, Thomas Smith the second. The ensuing pages are the fruit of his own thirty-seven years' experience.

They cover every phase of the subject, and the book should prove of incalculable service to every advertiser, whatever be the commodity in which he deals.

The Memorial Exhibition of the works of the late John S. Sargent, R.A., has roused such tremendous interest that there will be general satisfaction that a volume of illustrations from this notable show has been published by Walter Judd, Ltd., by authority of the Royal Academy. It contains more than 150 reproductions of works on view at Burlington House. Most of the illustrations are full-page plates, all of the highest quality. The selection is an admirable one, illustrating the many-sided art of the great painter of the late Victorian and the Edwardian age—portraits, landscapes in water-colour, and charcoal drawings are represented, and the volume forms an admirable memorial of one of the most interesting exhibitions ever held at Burlington House. The pictures are reproduced by the courtesy of their various owners. The book is issued at 5s.

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Benger's Food is always prepared with fresh new milk, nature's greatest food for growing children.

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helps the digestion of the milk; changing it into a highly nutritious food cream which children greatly enjoy.

An extra meal of Benger's twice a day, mid-morning and bed-time, has by Doctor's recommendation, helped thousands of weakly children to robust health.

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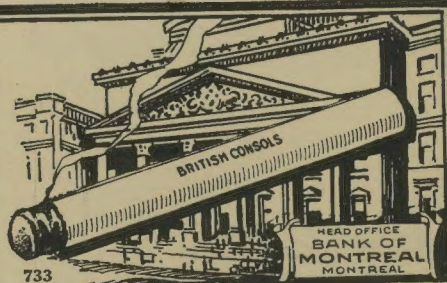


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Acts like a charm in  
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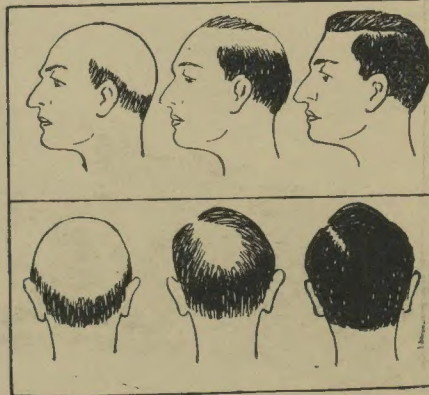
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### For bald-headed & beardless.

An elegant growth of beard and hair can be produced when using Comos Hair-Balm during 8 days. This balm causes hair and beard to grow on all bald-headed persons or persons with thin hair. "Comos" is the best product of the modern science of this domain being the only balm which really produces hair and beard even on persons of old age. "Comos" brings the Dormant Papillæ of the hair to grow again after having been used in a few days, and within a very short time you will have a very vigorous growth of hair. Harmlessness is guaranteed.

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a net amount of 100 Pounds to all bald-headed and beardless persons, or persons with thin hair who have used the Comos-Balm for three weeks without any result.

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